

# THE EXPECTED INDEPENDENCE IN A SONG OF THE REPUBLIC

Henriono Nugroho\*

**Abstract:** This article concerns with a stylistic analysis on a poem in terms of Systemic Functional Linguistics and Verbal Art Semiotics. The writing uses library research, qualitative data, documentary study, descriptive method and intrinsic-objective approach. The semantic analysis results in both automatized and foregrounded meanings. Then the automatized meaning produces lexical cohesion and in turn, produces subject matter. Meanwhile, the foregrounded meaning produces the literary meaning and in turn, creates theme. Finally, the analysis indicates that the subject matter is about the young Australian's choice, the literary meaning is about the expectation of Australian freedom and the theme is about the freedom of self-determination.

**Keywords:** automatized meaning, foregrounded meaning, subject matter, literary meaning, theme

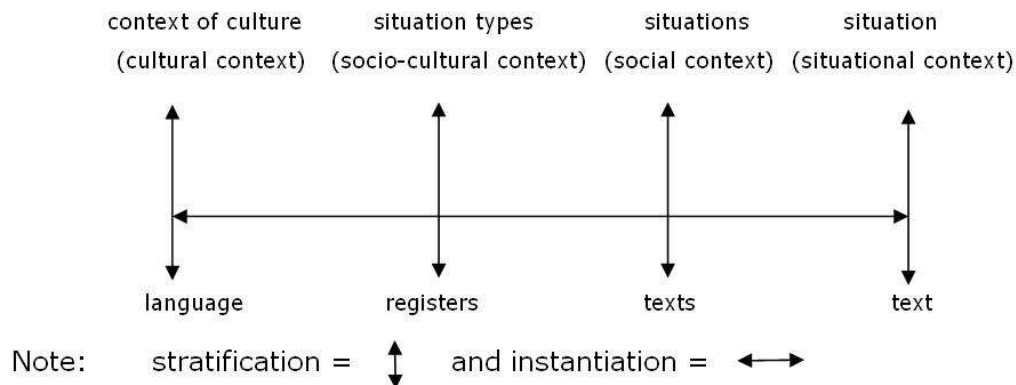
## Introduction

Generally, there are several theories of stylistics namely formal, functional, feminine, pragmatic, affective, cognitive, pedagogical and critical (Webber, 1996). Particularly the functional stylistics includes Functionalism, Systemic Functionalism, Tagmemics, Prague School Functionalism and West Coast Functionalism (Matthiessen, 1995). Based on Systemic Functional Linguistics, language can be ordered in contexts with cline of instantiation (actualization over time): context of culture and language, situation types and registers, situations and texts, and situation and text (Halliday & Matthiessen, 1999). According to Halliday and Matthiessen (1999), moreover, context of culture (cultural context) concerns with meaning potential (overall meaning), and context of situation (situational context) deals with the actualization of meaning potential (actualized meaning potential). Meanwhile, Kluckhohn (1953) claims that culture (cultural context) refers to notions, values and norms, whereas the domain of socio-cultural context corresponds to universal categories such as language, art, science, technology, economy, social organization and religion. The language order is outlined in Figure 1

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\* *Henriono Nugroho adalah Dosen Jurusan Bahasa dan Sastra Inggris Fakultas Sastra, Universitas Jember*

Fig. 1: The Interrelatedness of Context, Language, Situation and Text



In fact, a text is a semantic unit and a clause is a grammatical unit (Halliday, 1994). Then, semantics is an interface between context of situation and lexicogrammar; in this sense the semantic systems are related "upward" to contextual systems and they are related "downward" to lexicogrammatical systems (Halliday, 1993). The contextual systems are Field, Tenor and Mode. The semantic systems are Ideational, Interpersonal and Textual Meanings. The lexicogrammatical systems are Complexing, Transitivity, Mood and Theme. In addition, the semantic systems are related "sideways" to discoursal systems (Eggins, 1994). The discoursal systems are structural conjunction, lexical cohesion, conversational structure and grammatical cohesion. The interrelationship of situation, discourse, semantics and lexicogrammar is diagramed in Table 1.

Table 1: The Relation of Context, Text and Clause

Context	Situation	Field Subject Matter		Tenor Role Relation	Mode Rhetoric
Text	Discourse	Structural Conjunction	** Lexical Cohesion	Conversational Structure	* Grammatical Cohesion
	Semantics	# Logical Meaning	# Experiential Meaning	Interpersonal Meaning	Textual Meaning
Clause	Lexicogrammar	Complexing	Transitivity	*** Mood	Theme

Note: # Logical Meaning & Experiential Meaning = Ideational Meaning

\* Including Reference, Substitution, Ellipsis and Cohesive Conjunction

\*\* Including Reiteration & Collocation

\*\*\* Including Polarity and Modality

Moreover, literariness is defined as the difference between automatization or background and defamiliarization or foreground (Jefferson, 1995: 37). Background is also called ground, automatization, familiarization, and the normal, habitual, canonical, common, automatized or familiarizing pattern, whereas foreground(ing) is also called figure, deautomatization, defamiliarization, and the foregrounded, motivated, prominent, dominant, deautomatized or defamiliarizing pattern (Jefferson 1995, Hasan 1985, Halliday 1971). Then, the concept of background and foreground is used by Hasan (1985: 99) to propose the semiotic system of verbal art. The verbal art semiotics deals with verbalization, symbolic articulation and theme, and verbalization itself is the semiotic system of language concerned with phonology, lexicogrammar and semantics. Especially, Verbalization – the lowest stratum – is where the point of primary contact with work reveals the meaning of language (the deep level of meaning). Symbolic articulation – the middle stratum – is where the deep level of meaning functions as a sign, symbol or metaphor for the deeper level of meaning. Finally, Theme – the highest stratum is where the deeper level of meaning creates the deepest level of meaning.

This article is concerned with a stylistic analysis on a poem of Henry Lawson as follows.

### **A Song of the Republic**

Sons of the South, awake! arise!  
 Sons of the South, and do.  
 Banish from under your bonny skies  
 Those old-world errors and wrongs and lies.  
 Making a hell in a Paradise  
 That belongs to your sons and you.

Sons of the South, make choice between  
 (Sons of the South, choose true),  
 The Land of Morn and the Land of E'en,  
 The Old Dead Tree and the Young Tree Green,  
 The Land that belongs to the Lord and the Queen,  
 And the Land that belongs to you.

Sons of the South, your time will come –  
 Sons of the South, 'tis near –  
 The "Signs of the Times", in their language dumb,  
 Fortell it, and ominous whispers hum  
 Like sullen sounds of a distant drum,  
 In the ominous atmosphere.

Sons of the South, aroused at last!  
 Sons of the South are few!  
 But your ranks grow longer and deeper fast,  
 And ye shall swell to an army vast,  
 And free from the wrongs of the North and Past  
 The land that belongs to you.

**(Henry Lawson)**

## The Semiotic System of Language

### a. Logical Meaning, Logical Semantics or Logical Metafunction

Logical meaning is a resource for constructing logical relation and it describes a clause type (clause complexes). In fact, the poem is realized by 5 clause complexes consisting of 5 main clauses and 15 expanding clauses. Out of the 15 expanding clauses consist of 7 clauses of paratactic extension, 5 clauses of hypotactic elaboration and 3 clauses of paratactic elaboration. Thus, extension is the automatized pattern or the background of the poem because paratactic extension is normally/ frequently used in the poem. Then, logical meaning is realized by complexing and the analysis of complexing (clause complex) is shown in table 2.

Table 2: Complexing Analysis

No.	Notation	Logical Relation	Clause
1.	1	Main Clause	Sons of the South awake!
2.	+2	Extension	arise! Sons of the South
3.	+3 $\alpha$	Extension	and do banish from under your bonny skies, those old-world errors and wrongs and lies
4.	3 = $\beta$	Elaboration	making a hell in Paradise
5.	3 $\beta$ = $\beta$	Elaboration	that belongs to your sons and you
6.	1 $\alpha$	Main Clause	Sons of the South make choice between <<7>> The Land of Morn and the Land of E'en, The Old Dead Tree and the Young Tree Green, the Land <<8>> and the Land <<9>>
7.	<<=2>>	Elaboration	(Sons of the South, choose true)
8.	<<=1 $\beta$ 1>>	Elaboration	that belongs to the Lord and the Queen
9.	<<=1 $\beta$ 2>>	Elaboration	that belongs to you
10.	1	Main Clause	Sons of the South, your time will come
11.	=2	Elaboration	Sons of the South, 'tis near
12.	1	Main Clause	The "Signs of the Times", in their language dumb, fortell it,
13.	+2	Extension	and ominous whispers hum like sullen sounds of a distant drum, in the ominous atmosphere
14.	1	Main Clause	Sons of the South, aroused at last!
15.	=2	Elaboration	Sons of the South are few!
16.	+3	Extension	But your ranks grow longer and deeper fast
17.	+4	Extension	And ye shall swell to an army vast,
18.	+5	Extension	And (ye shall) free from the wrongs of the North
19.	+6	Extension	And (ye shall) past the land
20.	6 = $\beta$	Elaboration	that belongs to you

## b. Experiential Meaning, Experiential Semantics or Experiential Metafunction

Experiential Meaning is a resource for representing experience and it discusses a process type (processes) including a tense type. In terms of experiential meaning, the poem is expressed by 20 clauses. There are 10 clauses of material process, 8 clauses of relational process, 1 clause of verbal process and 1 clause of behavioral process. In addition, the poem is realized by 15 clauses of present tense, 4 clauses of future tense and 1 clause of past tense. Thus, material process and present tense are the automatized patterns of the poem. The experiential meaning is expressed by patterns of transitivity and the analysis of transitivity is presented in table 3.

Table 3: Transitivity Analysis

No.	Process	Tense	Clause
1.	Material	present	Sons of the South awake!
2.	Material	present	arise! Sons of the South
3.	Relational	present	and do banish from under your bonny skies, those old-world errors and wrongs and lies
4.	Material	present	making a hell in Paradise
5.	Material	present	that belongs to your sons and you
6.	Relational	present	Sons of the South make choice between <<7>> The Land of Morn and the Land of E'en, The Old Dead Tree and the Young Tree Green, the Land <<8>> and the Land <<9>>
7.	Relational	present	(Sons of the South, choose true)
8.	Behavioral	present	that belongs to the Lord and the Queen
9.	Relational	present	that belongs to you
10.	Material	present	Sons of the South, your time will come
11.	Existensial	present	Sons of the South, 'tis near
12.	Material	present	The "Signs of the Times", in their language dumb, fortell it,
13.	Material	present	and ominous whispers hum like sullen sounds of a distant drum, in the ominous atmosphere
14.	Relational	past	Sons of the South, aroused at last!
15.	Relational	present	Sons of the South are few!
16.	Relational	present	But your ranks grow longer and deeper fast
17.	Material	future	And ye shall swell to an army vast,
18.	Material	future	And (ye shall) free from the wrongs of the North
19.	Material	future	And (ye shall) past the land
20.	Mental	present	that belongs to you

### c. Logogenetic Process

According to Halliday and Matthiessen (1998: 184-5), logogenesis is a process of making meaning through an instantial system (a changing system) when text unfolds (in the unfolding text). The speaker/writer uses the instantial system (the changing system) as a resource to create a text, whereas the listener/reader uses the instantial system (the changing system) as a resource to interpret the text. Moreover, Matthiessen (1995: 40) adds that logogenetic process reveals that lexicogrammatical shift (Cf. Butt, 1988: 83 on "latent patterning") coincides with episodic shift (Hasan, 1988: 60 on "textual structure"). Textual structure is also called narrative structure (O'Toole, 1983), schematic structure (Martin, 1985), staging structure (Plum, 1988) and generic structure (Eggins, 1994). In this poem, the shifts (changes) are described as follow:

1. The shift from relational process (clause 5) to material process (clause 6) coincides with shift from Awakening and Arising to Making a Choice.
2. The shift from relational process (clause 9) to material process (clause 10) coincides with shift from Making a Choice to The Coming Time.
3. The shift from behavioral process (clause 13) to material process (clause 14) coincides with shift from The Coming Time to The Expecting Freedom.

The Logogenetic Process is offered in Table 4.

Table 4: Logogenetic Process

Clause Number	Lexicogrammatical Shift Cf. Latent Patterning	Episodic Shift Cf. Textual Structure
1	Material Process	Awakening and Arising
5	Relational Process	
6	Material Process	Making a Choice
9	Relational Process	
10	Material Process	The Coming Time
13	Behavioral Process	
14	Material Process	The Expecting Freedom
20	Material Process	

### d. Lexical Cohesion

Lexical cohesion is expressed by several lexical chains and each lexical chain is expressed by a number of lexical items. The poem is encoded by 9 lexical chains consisting of 67 lexical items. In fact, the three main lexical chains are chain 1 (Sons of the South), chain 2 (material process) and chain 6 (repetition). Thus, the 3 main lexical chains are automatized patterns because they are normally or frequently used in the poem. The lexical analysis is offered in table 5.

Table 5: Lexical Analysis

No.	Lexical Chain	Lexical Item	Total
1.	Persona	Sons of the South (8x), you (3x), ye, your sons, The Lord, The Queen	15
2.	Material Process	awake, arise, do banish, making, make a choice, choose, will come, aroused, free, past	10
3.	Relational Process	belongs to (4x), is, are, grow, swell to	8
4.	Verbal Process	foretell	1
5.	Behavioral Process	hum	1
6.	Repetition	old (2), wrongs (2), tree (2), ominous (2), the land (4)	12
7.	Synonym	errors = wrongs, time = times, whispers = sounds, sullen = ominous	8
8.	Antonym	South < North, Hell < Paradise, Mourn > Eden, Lord > Queen, near > distant	10
9.	Hyponym	you – your sons	2
Overall total			67

### e. Subject Matter

Halliday (1993: 110) states that Field includes subject matter as one special manifestation and Halliday (1993: 143) claims that Field is realized by Experiential Meaning. Then, Eggins (1994: 113) explains that Field is encoded by Experiential Meaning and lexical cohesion. In addition, Butt (1988: 177) describes that subject matter is expressed by lexical chains and specifically subject matter is indicated by the main lexical chains (Butt, 1988: 182). Thus, subject matter is realized by Experiential Meaning and lexical cohesion (lexical chains).

In section *b* shows that Experiential Meaning is normally realized by material process. In section *d* indicates that lexical cohesion is normally expressed by material process. In other words, subject matter is normally realized by relational process. In fact, the automatized pattern of material processes reveals that functional elements are Actor (*Sons of the South*), Process (*make*), Goal (*a choice*) and Circumstance (*between the Land of the Queen and the Land of you*). In short, the subject matter is that the young people of Australia (*Sons of the South*) make a choice between the Land of Commonwealth (the Queen) and the Land of Republic (Australians). The analysis of material processes is provided in Table 6.

Table 6: The Analysis of Material Processes

No.	Actor	Process	Goal or Range	Circumstance
1.	Sons of the South	awake		
2.	[Sons of the South]	arise		
3.	[Sons of the South]	do banish	those old-world errors and wrongs and lies	from under your bony skies
4.		Making	a hell	in a Paradise
5.	Sons of the South	make	a choice	between the Land of Morn and the Land of E'en, the Old Dead Tree and the Young Tree Green, the Land that belongs to the Lord and the Queen, and the Land that belongs to you
6.	Sons of the South	choose	[a] true [choice]	
7.	Sons of the South your time	will come		
8.	Sons of the South	aroused		at last
9.	[ye]	[shall] Free		from the wrongs of the North
10.	[ye]	[shall] Past	the land	

## The Semiotic System of Language

### a. Verbalization: The Deep Level of Meaning

In section *b* explains that extension is automatized, so a combination of extension and elaboration is foregrounded. Therefore, foregrounding of logical relations takes place in clauses **14**, **15**, **16**, **17**, **18**, **19** and **20**. Section *b* describes that relational process is automatized, so other processes (relational, verbal and behavioral) are foregrounded. Thus, the foregrounding of process happens to clauses 5, 8, 9, 11, 12, 13, **15**, **16**, **17** and **20**. Later, section *b* also shows that present tense is automatized, so other tenses (future and past) are foregrounded. Consequently, foregrounding of tense occurs in clauses 10, **14**, **17**, **18** and **19**. Patterns of foregrounding are mapped out in Table 7.



Table 7: Patterns of Foregrounding

Note: broken line = clause complex boundary

No.	Logical Relation	Process	Conjunction
1.	-	-	x
2.	-	-	-
3.	-	-	x
4.	-	-	x
5.	-	x	x
6.	-	-	-
7.	-	-	-
8.	-	x	-
9.	-	x	-
10.	-	-	x
11.	-	x	-
12.	-	x	-
13.	-	x	-
14.	x	-	x
15.	x	x	-

In fact, the various foregrounded patterns points toward clauses 14, 15, 16, 17, 18, 19 and 20. In other words, consistency of foregrounding converges toward the last clause complex. It means that consistency of foregrounding occurs in the last clause complex due to three kinds of foregrounding: logical relation, process and tense. Then, consistency of foregrounding makes the foregrounded patterns of the last clause complex produce consistently foregrounded meaning which is also called the deep level of meaning and the first order meaning. In short, the consistently foregrounded meaning of the first clause complex is called the deep level of meaning in the poem: Sons of the South, aroused at last! Sons of the South are few! But your ranks grow longer and deeper fast, and ye shall swell to an army vast, and free from the wrongs of the North and past the Land that belongs to you.

#### **b. Symbolic Articulation: The Deeper Level of Meaning**

The deep level of meaning functions as sign, symbol or metaphor of the deeper level of meaning which is also called literary meaning and the second order meaning. In section c, the deep level of meaning reveals that young people of Australia awoke at last, they are small in number, but they grow bigger and they will become stronger, and they will get freedom from the faults of United Kingdom, and they will past away in their own land that belongs to them. In addition, logogenetic pattern in section c tells about the expecting freedom. In conclusion, the deeper level of meaning is about the expectation of Australian freedom from United Kingdom.

### c. Theme: The Deepest Level of Meaning

The deeper level of meaning creates the deepest level of meaning which is also called Theme and the third order Meaning. Hasan (1985: 97) states that Theme is the deepest level of meaning in verbal art; it is what a text is about when dissociated from the particularities of that text. In its nature, the Theme of verbal art is very close to generalizations which can be viewed as a hypothesis about some aspect of the social life of man. Moreover, Hasan (1985: 54) adds that the deepest level of meaning is a meaning that arises from saying one thing and meaning another. In this poem, saying one thing (*the expectation of Australian freedom from the United Kingdom*) means another (*the freedom of self-determination*). **In summary, the deepest level of meaning is about the freedom of self-determination.**

### Conclusion

The lexicogrammatical analysis produces semantic components and there are two kinds of semantic patterns such as automatized and foregrounded. On the one hand, the automatized pattern produces the automatized meaning, and in turn the automatized meaning produces subject matter. At the stratum of Verbalization, on the other hand, consistency of foregrounding makes some foregrounded patterns produce consistently foregrounded meaning which is also called the deep level of meaning and the first order meaning. At the stratum of symbolic articulation, the deep level of meaning functions as symbol, sign or metaphor of the deeper level of meaning which is also called the second order meaning and literary meaning. At the stratum of Theme, the deeper level of meaning creates the deepest level of meaning which is also called Theme and the third order meaning. In summary, there is a symbolic relation between lexicogrammar and Theme in verbal art. Then the meanings in the poem are outlined in the following table.

Table 8: Meanings of Verbal Art Semiotics

Verbalization	Symbolic Articulation	Theme
Consistently Foregrounded Meaning	Literary Meaning	Theme
The Deep Level of Meaning	The Deeper Level of Meaning	The Deepest Level of Meaning
The First Order Meaning	The Second Order Meaning	The Third Order Meaning

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# THE FLOUTED CONVERSATIONAL MAXIMS IN OLIVER GOLDSMITH'S *SHE STOOPS TO CONQUER*

Siti Hanifa.\*

**Abstrak:** Studi pustaka ini menggunakan rancangan penelitian kualitatif. Ditemukan bahwa tuturan para tokoh utama dalam drama *She Stoops to Conquer* dengan sengaja mempermainkan maksim tutur untuk mempertahankan kelangsungan alur cerita, menghibur pembaca, mengajak pembaca untuk memperhatikan kesenjangan antara apa yang diharapkan oleh seorang tokoh cerita dengan apa yang didapatkan, serta untuk mengkritik norma norma pola hidup masyarakat yang berlaku pada zamannya.

**Kata-kata kunci:** conversational maxims, flouting, misidentify

## Introduction

As social beings, people need to communicate with one another. For example, to get helps from others, they should convey their thoughts, feeling and their needs through a language in a certain way. Those who receive a message will do something as the response to them. Meanwhile, it is possible that they fail in their communication and it often causes unfulfilled aims.

In order to reach effective communication, we should concern with many factors, such as who is our hearer, what contextually appropriate topic is, how to open, to maintain and to close our communication. It requires the cooperative situation between the speaker and the hearer.

The above statement supports what Grice (1975: 45-47) has described as Cooperative Principle with its four conversational maxims which speakers are to fulfill in conversation. The maxims are outlined as follows:

1. Maxim of Quantity: make your contribution just as informative as required.
2. Maxim of Quality: make your contribution one that is true.
3. Maxim of Relation: make your contribution relevant.
4. Maxim of Manner: avoid obscurity and ambiguity, be brief and orderly.

It is often found that the conversational maxims cannot be fulfilled by the participants of a talk exchange because of some reasons. This unfulfillment is done either intentionally or unintentionally. Intentional unfulfillment is usually carried out by a participant in order to give rise to another intended meaning. Grice further states that a participant in a talk exchange may fail to fulfill a maxim in various ways, which include violating, opting out, clashing and flouting. First, a speaker violates the maxims when

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\* Siti Hanifa adalah dosen Program Studi Sastra Inggris Universitas Trunojoyo

a speaker naively unfulfills the maxims. Second, a speaker opts out the maxim because he is unwilling to be cooperative with his hearer. Third, a speaker is faced by a clash because he is unable to fulfill one of the maxims or of sub maxims in favor of another; for example, to observe the maxim of quantity, he breaches the maxim of quality. Fourth, a speaker flouts the maxims when he does not fulfill the maxims neither because of his ignorance, unwillingness to be cooperative, nor lack of skill. He just exploits the maxims in order to give rise to the implicated meaning of what he said. Pratt (1977: 160) argues that flouting is the only intentional unfulfillment that is possible in literary speech situation.

Although Grice's conversational maxims are for serious and casual uses of language, these conversational rules are also applicable to literary communication (Pratt, 1977:152-154 and Stubbs, 1983: 211-213). Literary communication is a kind of communication that occurs between the author and the readers/audience or between at least two characters within a literary work. As it has been known that the main generic division of literary work today is into poetry, novel and drama, drama, as a literary work, is an expression of real life that uses a form of language and written in dialogue. It describes the condition and the problems of real society. Marx (1961: 1) argues that:

Of all the art, drama is the closest to the people. The instinct for drama is universal in human. Children are born actors, and nothing delight them more than to play at pretending to be what they are not — their elders, their playmates, characters they have read or heard about in stories, or seen on television.

Communication in a drama has similarities with an ordinary one. It makes use of language as media and of context in which it occurs. Characters' utterances of a drama constitute a verbal communication, at least, between two of them. They play a role of speakers sending messages and in turn, hearers receiving the messages. In line with the notion of comedy, Pratt (1977: 165) states that an author makes use of flouting of the maxims in order to amuse his readers, recall their attention to the contrast between the manner they expect and the manner they get and criticize existing stylistic norms.

Based on the above explanation, the study on the flouting of conversational maxims in Oliver Goldsmith's comedy, *She Stoops to Conquer* is necessary to conduct. This drama is chosen on the basis of its language, the reputation of the comedy and of its playwright.

The characters' utterances in *She Stoops to Conquer* represent people's utterances in ordinary life of the eighteenth century. The comedy shows fun that comes from a good comic plot including mistaken identity, disguises and slapstick.

The present study is intended to describe the flouting of the maxim of quantity, quality, relation and manner and the functions of the flouting of the conversational maxims.

## Research Methodology

### a. Research Design

This is a qualitative research as the characteristics of the study are in line with the characteristics of qualitative research stated by Bogdan and Biklen (1982: 27-30). First, the research is done in natural setting and the researcher of the present study interacts with sources of data in its natural context. It means that the data being analyzed and interpreted are not manipulated. Second, the study is descriptive as the data are collected, analyzed and described in the form of words, e.g. the utterances of *She Stoops to Conquer*'s major characters. Third, the key instrument is the researcher because much of her time is spent to collect, analyze and interpret the data. The perspectives that may be misconceptualized at the beginning of the study may be modified and remodified as the collection and analysis of data proceeds. Fourth, the data are analyzed inductively. The data found are neither used as the basis of cross-checking the theories discussed in the previous chapter nor of testing hypothesis. The theories are only used to enrich the researcher's insights in analyzing and interpreting the findings. Finally, the study is concerned with meaning and a social process. It concerns with conversational maxims in a social process. The analysis and the interpretation of the major characters' flouting the conversational maxims found in *She Stoops to Conquer* are done on the basis of the context in which their communication occurs.

### b. Research Data

The data of this study are the utterances of the major characters flouting conversational maxims found in Oliver Goldsmith's *She Stoops to Conquer*. This comedy is chosen as the source of the data on the basis of its language, reputation of the playwright and of the work itself as evidenced from literary criticism, history of literature, encyclopedia and other related sources. The characters' utterances in the drama represent people's utterances in ordinary life of the eighteenth century in which the drama is written and performed. The drama shows fun that comes from a good comic plot covering mistaken identity, disguises, and slapstick. Oliver Goldsmith is one of the most productive writers in the eighteenth century. He is known as an essayist, poet, novelist, playwright, biographer and historian in a brief career of some 15 years (Encyclopedia Americana; 1973, Vol.13: 36-38).

### c. Research Instrument

The key instrument of the study is the researcher herself. Much of her time is used to read and understand the drama; collect, identify, analyze and interpret the major characters' utterances (the data). The activities were done repeatedly on the basis of the researcher's insights, knowledge and experience. The activities were terminated when the data were sufficient to answer the research questions.

### d. Data Collection

The data of the present study were collected by reading and comprehending the drama. Then, the major characters' utterances that flout speech act rule and/or conversational maxims were written down

on individual pieces of card. Each piece of the cards was coded based on the number of the utterance, and the act. For example, the data was coded as follows: I: 09 meaning that it is the ninth utterance found in act one. Besides, to get more accurate information of the speech events and to ensure a certain perception on the events, a consultation with an expert was done.

In line with the features of qualitative research, the data collection was done simultaneously with the data analysis. The data collection was terminated when the available data were considered to be substantial enough to answer the research questions.

#### **e. Triangulation**

The study used triangulation to check trustworthiness of the results of data analysis. This activity aims at reducing the researcher's opinion and biases. Denzin in Berg (1988: 4) states that triangulation is not only in data, but also in investigators, theory and methods.

This study applied the investigator triangulation in two ways: (1) by cross-checking with other colleagues who know speech act theories and conversational well and (2) by cross-checking with an expert. The researcher started cross-checking from the beginning of the data analysis step.

#### **f. Data Analysis**

The data were analyzed on the basis of conversational maxims. The analysis was directed to identify and classify the flouting of conversational maxims in order to reach a substantial description. The utterances that fulfill conversational maxims were not analyzed since they are necessary requirement in communication.

The utterances of the main characters flout Grice's conversational maxims when they intentionally do not fulfill one or more of them in order to give rise to conversational implicature. For example, an utterance was judged to flout the maxim of quantity intentionally when it gives information that is more or less than needed.

The data analysis of this study followed Miles and Huberman's steps (1984:23). First, the data (the seven major characters' utterances) in the form of words were collected by extracting them from the drama script. Second, the collected data were selected to find their utterances produced in the communication among the major characters not between the major characters and minor ones. The selected data, then, were classified and coded to find those flouting conversational maxims. The coding was done on basis of the chapter and the page in which the utterance exists. The researcher started doing the triangulation in this step. Third, the classified data were displayed. This activity led the researcher to draw a conclusion and took a certain action on the data. It means that the displayed data helped the researcher to understand what was happening and to do something based on that understanding. Fourth, in the data analysis, the criteria or parameters of the flouting of conversational maxims were investigated. After the criteria were found, the tentative conclusion of the findings was made. Then, the trustworthiness of the results of the analysis were checked by cross-

checking them with another investigator (the researcher's colleague). Before making a final conclusion, the results of the research were cross-checked with an expert

The analysis of an utterance was related to the preceding utterance and the following one by using local interpretation. It means that the data were interpreted on the basis of the context in which the speech event occurs.

#### **g. Criteria for the Flouting of the Conversational Maxims**

The flouting of each maxim is determined on the basis of the following criteria: (1) A speaker flouts the maxim of quantity when (a) his contribution is not as informative as is required for the current purposes of the exchange and (b) is more informative than is required. (2) A speaker flouts the maxim of quality when (a) his contribution is not true and (b) he says something for which he lacks adequate evidence. (3) A speaker flouts the maxim of relation if his contribution is not relevant. (4) A speaker flouts the maxim of manner if his contribution is not perspicuous. It may be obscure, ambiguous and disorderly.

### **Results and Discussion**

Pratt (1977:160) states that flouting is the only intentional nonfulfillment possible in literary speech situation. He further states that an author makes use of the flouting to amuse his readers, recall their attention to the contrast between what they expect and what they get and criticize existing stylistic norms. Grice (1975: 49) states that a speaker flouts the conversational maxim not because of his violating, facing with a clash, or opting out a maxim. The speaker of a speech event, however, flouts the maxims in order to give rise to a conversational implicature so that it can be said that a maxim is being exploited.

#### **a. The Flouting of Maxim of Quantity**

Maxim of quantity requires speaker's contribution to be as informative as needed. The following dialogue shows how Kate gives contribution as needed.

Sir Charles : And pray, madam, have you and my son had more than one interview?

Miss Hard : Yes, sir, several.

(Act V)

Kate gives Sir Charles Mariow information as it is needed. She informs him the number of interviews she and Marlow have. Consequently, if the contribution given by the participants is more of less informative than it is needed, it flouts the maxim.

The flouting of maxim of quantity can be learnt from data 1: 007. The conversation takes place in the Hardcastles' house. Its topic is Mr. Hardcastle's loving old-fashioned life but it is immediately changed into his wife's age.



Hard : Let me see; twenty added to twenty makes just fifty and seven.

Mrs. Hard : It's false, Mr. Hardcastle; I was but twenty when Tony was born, *the son of Mr. Lumpkin, my first husband*; and he's not come to years of discretion yet.

Mrs. Hardcastle's telling her recent husband, '*the son of Mr. Lumpkin, my first husband*,' flouts the maxim of quantity since her utterance contributes more information than needed. What Mr. Hardcastle needs is the information concerning the exact age of hers.

The other data flouting the maxim of quantity is data I: 081. The data show that the topic of the *conversation* between Tony and the two strangers, Marlow and Hastings is the strangers' not knowing the way to the Hardcastles' house and the spot where they have come.

Tony : Nor the way you came.

Hastings : No, sir; but if you can inform us —

Tony : *Why gentlemen, if you know neither the road you are doing nor where you are, nor the road you came, the first thing I have to inform you is, that — you have lost your way.*

Tony's utterance: '*Why gentlemen, if you know neither the road you are doing, nor where you are, nor the road you came* You have lost your way,' flouts the maxim of quantity because his contribution to Hastings' remarks is more than needed. Hastings wants him to tell the road that they have taken. Tony, however, affirms their knowing nothing of the country's road being traveled and completely missing the way to the Hardcastles' house.

The flouting of maxim of quantity is also observed in data II: 164. The context of the event of the data is the same with data above.

Hastings : Let's see your list of the larder, then, I ask it as a favour, I always match my appetite to my bill of fare.

Marlow : (To Hardcastle, who looks at them with surprise) Sir, he's very right, and it's my way, too

Hard : Sir, you have a right to command here. Here, Roger, bring us the bill for to-night's supper. I believe it's drawn out. *Your manner, Mr. Hastings, puts me in mind of my uncle, Colonel Wallop, it was a saying of his, that no man was sure of his supper till he had eaten it*

Mr. Hardcastle's telling, '*your manner, Mr. Hastings, puts me in mind of my uncle, Colonel Wallop. It was a saying of his, that no man was sure of his supper till he had eaten it*,' flouts the maxim of quantity. Mr. Hardcastle's statement about Hastings' manner that is similar to his uncle's is not needed. His hearers (Marlow and Hastings) only need the information on his list of the larder to decide what is appropriate for their supper. The gentlemen do not need to know his uncle's manner.

To sum up, there are ten (10) major characters' utterances flouting the maxim of quantity. Three (3) utterances are found in act I, six (6) in

act II and one (1) in act III. The maxim is flouted in two ways that are (1) by giving information that is more informative than needed and (2) by giving information that is less than needed

### **b. The Flouting of Maxim of Quality**

Maxim of quality requires the truth of speaker's information and the adequacy of the evidence for the truth. For example, Kate's answer on Sir Charles' questioning about whether his son talks of his love for her is true.

Sir Charles : Did he talk of love?

Miss Hard : Much, sir.

(Act V)

Accordingly, if speaker tells something wrong or something without adequate evidence for its truth, the maxim is flouted.

Data 1:087 flout maxim of quality since what Tony's describing, 'the daughter, a tall, trapesing trolloping, talkative maypole the son, a pretty, well- bred, agreeable youth, hat everybody is fond of?' is wrong. His description of the Hardcastle is really contrary to the fact. Really his sister has a pretty figure as well as an attractive personality. Meanwhile, he is selfish, undutiful, and unappreciative of his mother's care. He intentionally tells the reverse of him and his sister to put a revenge on his stepfather. The event takes place when Marlow and Hastings has nothing of the road they have traveled and of the road to the Hardcastles' house. They call at the Three Pigeon Tavern where Tony and his friends are drinking and singing. Tony intentionally gives them the wrong description on his family to put a revenge on his stepfather.

Tony : The daughter, a tall, trapesing, trolloping, talkative maypole  
— the son, a pretty, well-bred, agreeabe youth, that  
everybody is fond of?

Marlow : Our information differs in this.

Data 1: 095, which have the same context with data 1: 087, show the flouting of the maxim of quality. Tony gives the gentlemen the direction that does not refer to any certain places. He mischievously gives the gentlemen the confusing direction to make them scared of keeping up their way to the Hardcastles' house. He expects that they will surrender it to him. It is Tony's first trick.

Tony : Then, *keeping to the right, you are to go sideways till you come upon Crack-skull common: there you must look sharp for the track of the wheel, and go forward, till you come to Farmer Murrain's barn. Coming to the farmer's barn, you are to turn to the right, and then to the left, and then to the right about again, till you find Out the old mill.*

Marlow : Zounds, man. We could as soon find out the longitude.

Data I: 096 above also show the flouting of the maxim of quality in which what the speaker says is in contrast to what he really intends. His utterance, 'We could as soon find out the longitude', implicitly means

that they will hardly find the Hardcastles house. In fact, they are not far from the Hardcastle's house and can easily arrive at the house.

To describe the flouting of the maxim of quality found in Act II, two (2) data are taken as examples, data II: 234, and 259. Data II: 234 describes Marlow's losing all his power of conversation with Kate when he realizes that he is left alone with her.

Miss. Hard : *Agree with you entirely, a want of courage upon some occasions assumes the appearance of ignorance, and betrays us when we most want to excel. I beg you'll proceed.*

Marlow : *Yes, madam. Morally speaking, madam — but I see Miss Neville expecting us in the next room. I would not intrude for the world.*

Marlow's telling Kate, '*I see Miss Neville expecting us in the next room. I would not intrude for the world,*' flouts the maxim of quality since his information on Miss Neville's wanting them to join her in the next room is not true. In fact, in telling this, he intends to end their conversation immediately because of the loss of his power of conversing with Kate, who is a lady of his own class.

Data II: 259 show the conversation between Hastings and Mrs. Hardcastle. Hastings succeeds in flattering her until she is quite charmed with his manner. She points out to Hastings that Tony and her niece, Constance, are fond of each other.

Hastings : *Your niece, is she? And that young gentleman, a brother of yours, I should presume?*

Mrs. Hard : *My son, sir. They are contracted to each other. Observe their little sports They fall in and out ten times a day, as if they were man and wife already.*

Mrs. Hardcastle's informing Hastings, they are contracted to each other. Observe their little sports. They fall in and out ten times a day, as if they were man and wife already, 'is not true. She tells him what never happens to her son and her niece.

The flouting of the maxim of quality found in chapter III are represented by data III: 364 and 389. Data III: 364 show Tony's mischievous manners. Tony laughs at her mother who is being distracted knowing that the jewels are really lost.

Mrs. Hard : *We are robbed. My bureau has been broke open, the jewels taken out, and I'm undone!*

Tony : *Oh! Is that all? Ha! Ha! Ha! By the laws, I never saw it better acted in my life. Ecod, I thought you were ruined in earnest, ha, ha, ha!*

Tony's utterance, '*by the laws I never saw it better acted in my life*' flouts the maxim of quality since it is not true. Really, is mother's performance of expressing her distracted state is not good? She performs it confusedly.

Data III: 389 tell us about Kate's disguise as a barmaid that is answering Marlow's call. When Kate approaches him, he is busy with

musings to himself and does not care of Kate's presence. After knowing Kate's beauty, he recognizes his call.

Miss. Hard : I should be glad to know sir. We have such a parcel of servants.

Marlow : No, no, I tell you. (looks full in her face) Yes, child, I think I did call. I wanted — I wanted — I vow, child, you are vastly handsome.

Marlow's reply on Kate's remark, '*no, no, I tell you,*' flouts the maxim of quality since his reply is not true. Actually, he did call but he denies it because of his being busy with musing to himself.

The description of the major characters' utterances flouting the maxim of quality found in act IV is represented by data IV: 470, and 509, Data IV: 470 flouts the maxim of quality since Mr. Hardcastle's saying, '*Mr. Marlow, your servant, I'm your humble servant,*' is not true. Really, he is not a servant but the real owner of the house that Marlow takes for an inn. This event takes place when Mr. Hardcastle has been driven to the end of his patience. He, however, tries to endure such insolence for his respect to Sir Charles, Marlow's father.

Hard : I no longer know my own house. It's turned all topsy-turvy. His servants have got drunk already. I'll bear it no longer, and, yet from my respect for his father, I'll be calm.  
(To him) *Mr. Marlow, your servant, I'm your humble servant.*

The conversation of data IV: 509 takes place in the Hardcastles' house. Kate is still disguising herself as a poor relation of the Hardcastle family. Kate starts to admire him when she knows his generosity. She objects to Marlow's plan to leave her because of the difference of their birth, fortune and education.

Miss. Hard : (Aside) Generous man! Now I begin to admire him (To him) *But I'm sure my family is as good as Miss Hardcastle's, and though I'm poor, that 's no great misfortune to a contented mind,* and, until this moment, I never thought that it was bad to want fortune.

The disguised Kate's explaining, '*but I'm sure my family is as good as Miss Hardcastle's, and though I'm poor, that's no great misfortune to a contented mind, and, until this moment, I never thought that it was bad to want fortune,*' flouts the maxim of quality since it is not true that she is a poor relation of the family. In fact, she herself is the real Miss Hardcastle, a rich young lady with great fortune.

In conclusion, there are one hundred and five utterances flouting the maxim of quality that mostly takes place in act II. The flouting of the maxim is done by giving tricky information contrary to the fact.

### c. The Flouting of Maxim of Relation

Maxim of relation is fulfilled when speaker gives contribution that is relevant to the topic of the conversation or, at least, to the topic of the preceding utterance. The fulfillment of the maxim of manner can be learnt from the dialogue below. The topic of the dialogue is about Mr. Hardcastle's effort to make his daughter willing to marry Marlow, a son

of his closed friend. Kate's remarks on his father's remarks are related to the topic of the dialogue.

Hard : Depend upon it, child, I never will control your choice; the young gentleman has been bred a scholar, and is designed for an employment in the service of his country. I am told he is a man of an excellent understanding.

Miss Hard : Is he?

Hard : Very generous

Miss Hard : I believe I shall like him.

(Act I)

If speaker's contribution is not in relation to the topic of the communication or, at least, to its preceding utterance, the maxim is flouted.

The event of the data I: 83 below occurs at the Three Pigeons. Tony and the two gentlemen are talking about the wrong way taken by the two gentlemen who are going to visit the Hardcastles.

Tony : Why, gentlemen, if you know neither the road you are going, nor where you are, nor the road you came, the first thing I have to inform you is, - you have lost your way.

Marlow : We wanted no ghost to tell us that.

Tony : Pray, gentlemen, may I be so bold as to ask the place from whence you came?

Tony's questioning Marlow's place of origin flout maxim of relation. The topic of their conversation is giving direction to the Hardcastle house. He, however, does not give them the direction to the Hardcastles. Instead, he asks Marlow where they are from. His questioning Marlow counts as attempt to conceal his tricky mischief.

Another data flout the maxim of relation is data II: 135 and 137. The topic of the conversation is Marlow's curious lack of assurance with ladies of his own class, and his plan to treat Miss Kate Hardcastle with the formality. They are talking about what kind of costume suits him for his formal meeting.

Hard : Your talking of a retreat, Mr. Marlow, puts me in mind of the Duke of Marlborough, when we went to besiege Denain. He first summoned the garrison

Marlow : Don't you think the ventred or waistcoat will do with the plain brown.

Hard : He first summoned the garrison, which might consist of about five thousand men

Hastings : I think not: brown and yellow mix but very poorly.

Mr. Hardcastle's remarks on his guest flout the maxim of relation since his guests are talking about the costume that suits Marlow for his formal meeting, but Mr. Hardcastle interrupts them with his telling the Duke of Marlborough's summoning garrison.

In summary, there are 5 utterances flouting the maxim of relation. Four of them are found in act II, and another one in act I. The maxim of relation is flouted in two ways, e.g. (1) by giving information that is not related to the topic of the communication, and (2) giving information that is not related to its preceding utterance

#### **d. The Flouting of Maxim of Manner**

Maxim of manners requires speaker's utterance not to be ambiguous, obscure or disorderly. As an illustration, the following dialogue is presented. It is observed that Miss Kate Hardcastle answers Miss Constance Neville's question concerning the name of Kate's lover fulfills the maxim of manner since she gives a clear and direct answer.

Miss Neville : And his name —

Miss Hard : Is Marlow

(Act 1)

Consequently, the maxim is flouted when Speaker's utterance is ambiguous, obscure or disorderly.

Data I: 036 in which Mr. Hardcastle tries to inform Marlow's coming visit to their house flout maxim of manner. Mr. Hardcastle does not give clear and direct instruction to his daughter to welcome Marlow who is arranged to be her husband. Accordingly, his obscure instruction prevents her daughter's comprehending it.

Hard : Well, remember, I insist on the terms of our agreement; and, by and by, I believe I shall have occasion to try your obedience this very evening?

Miss.Hard : I protest, sir, I do not comprehend what your meaning.

Data II: 145 show the flouting of the maxim of manner in which Mr. Hardcastle's utterance is not clear or leads to ambiguous meaning. The event happens when Mr. Hardcastle provides his guests with a cup of warm punch

Hard : (Taking the cup) I hope you'll find it to your mind. I *have prepared it with my own hands*, and I believe you'll own the ingredients are tolerable. Will you be so good as to pledge me, sir? Here, Mr. Marlow, here is our better acquaintance

Mr. Hardeastle's uttering, '*I have prepared it with my own hands*,' leads to ambiguous meaning. His utterance may have intended meaning of either showing his annoyance at his guests' impudent attitude toward him or his warm welcoming them. Unfortunately, his guests who mistake him as an innkeeper find his persistent welcome somewhat overwhelming.

Data II: 204 flout maxim of manner. The flouting is seen from the speaker's inconsistency in expressing the number of his accidents. First, Marlow says that he has got a few accidents, then it is changed to be some, and at last, to many. This event happens when Marlow loses all his powers of conversation because of his being left alone with Kate. Before it, by the presence of Hastings and Constance, Marlow converse with Kate pleasantly.

Marlow : Only a few, madam. Yes we had some,. Yes, madam, a good many accidents, but should be sony - madam - or rather glad of any accidents - that are so agreeable conclude. Hem!

To sum up, there are 12 utterances flouting the maxim of manner. Five utterances flouting the maxim are found in act I, and seven found in act II. The flouting of the maxim of manners is conducted by presenting (1) ambiguous remarks, and (2) obscure remarks.

As a whole, there are 131 utterances flouting the conversational maxims. Ten utterances flout the maxim of quantity by giving information that is (1) more informative than needed, and (2) less than needed. A hundred and five utterances flout the maxim of quality by giving tricky information contrary to the fact. Four utterances flout the maxim of relation by giving information that is not (1) related to the topic of the communication, and (2) related to its preceding utterance. Twelve utterances flout the maxim of manner. The flouting of the maxim of manner is performed by presenting (1) ambiguous remarks, and (2) obscure remarks.

### **The Functions of the Flouting of Conversational Maxims**

Based on the previous discussion on the flouting of conversational maxims in Oliver Goldsmith's play, *She Stoops to Conquer*, it is identified that the flouting has the following functions:

1. To encourage the readers to continue reading the play. The first false impression created by Tony leads the reader's wondering and worrying how the two young men (Marlow and Hastings) will treat Mr. Hardcastle, Kate Hardcastle prepared to be Marlow's wife and his unskilled servants. To put revenge on his stepfather, Tony makes use of their indifference. He gives them misleading information on the Hardcastle house and reverse description on him and his half-sister.

The second false impression is created by Mr. Hardcastle. His saying to his guest, *you may do as you please*, increases the two young men's mistaking the house for an inn and Mr. Hardcastle for an innkeeper. This misleading situation encourages the readers to continue reading the play to know how Mr. Hardcastle responds to his guests' attitude towards his ambiguous remark.

The first false impression created by Tony is increased by the third false impression created by his halfsister, Kate Hardcastle. Kate's utterances flout the maxim of quality. Her disguise as barmaid and then as a poor relation of the Hardcastles lead to the readers' eagerness to continue reading the play.

The fourth false impression is created by Tony and his cousin, Constance Neville encourages the readers' keeping reading it. They pretend that they fall in love to each other in the presence of Mrs. Hardcastle. Their utterances flout the maxim of quality. The readers want to know how delighted Mrs. Hardcastle is when she finds it. The readers are also encouraged to know whether she will allow

Constance to wear her (Constance) own jewels. The last false impression is caused by Tony again. His telling his mother and Constance that they have been in Craskull Common, the most notorious area, and his advising his mother to hide behind a big tree seeing his stepfather approaching them, flout the maxim of quality. The events encourage the readers to keep reading the play to find how Mrs. Hardcastle will beg her own husband for their lives.

2. To provide the readers with amusing situation First, the situation is created through the flouting of the four conversational maxims. At this time, Marlow is dramatically interesting since he becomes the victim of Tony's deception and the cause of Mr. Hardeastle's bewilderment and irritation. Marlow's ordering Mr Hardeastle to provide him with warm drink and supper is ridiculous since "the landlord" is really Mr. Hardcastle, the owner the house.

Second, the amusing situation is created by the flouting of the maxim of quantity and of manner. Mr. Hardeastle's prolix remarks are responded ridiculously by his guests as Marlow's saying to him, *'and you have an argument in your cup, old gentleman'*, and Hastings's saying, *'.... If you find their reason manageable, you attack it with your philosophy; if you find they have no reason, you attack them with this. Here's your health, my philosopher'*. His serving them a cup of warm punch instead of a glass of it as the guests ask and his information on his uncle's manners in addition to his remarks on his guests' asking for supper are very amusing. As the host, Mr.

Hardcastle tries to give his guest the warm welcome and the best service, but his guests think his persistent welcoming is overwhelming. This event is amusingly ironical.

3. To develop ridiculous plot. The plot of the play is started up by the flouting of the maxim of quality done by Tony. Tony gives Marlow and Hastings the misleading information on the Hardcastles and their house. This event leads to the following stage of plot development in which the two young men truly mistakes Mr. Hardeastle as an innkeeper and the house as an inn and their attitudes towards Mr. Harcastle is very ridiculously impudent. To keep the plot of deception on Marlow, the floutings of the maxim of quality are done by Hastings. Hastings deceives Marlow that Kate Hardcastle and Neville Constance happen to stop at the inn. Then the episode of mistaking Kate Hardcastle as a barmaid takes place. The deception on Marlow is kept running by Kate's utterance flouting the maxim of quality. Knowing that Marlow mistakes her for a barmaid because of her wearing casual evening dress, Kate is determined to deceptively tell him that she is a poor relation of the Hardcastles.
4. To criticize the existing habit. Goldsmith criticizes the existing bad habits of the eighteenth-century people who like having a trip to London to sample a glamorous life of town. Mr. and Mrs. Hardcastle's utterances, in the very beginning of the play, flout the maxim of quality to criticize the bad habit as Mr. Hardcastle replies



to his wife's request,' ay, and bring back vanity and affection to last them the whole year. I wonder why London cannot keep its own fools at home but now they travel faster than a stage—coach. Its fopperies come down, not only as inside passengers, hut in the very basket'.

In summary, the flouting of the conversational maxims has four functions. Those are to (1) encourage the readers to keep reading the play, (2) provide readers with amusing situation, (3) develop ridiculous main plots and (4) criticize the existing norm of life of the eighteenth century.

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# SCENARIO OUTSIDE THE SCENARIO

## Study of Text and Context on the Novels *Sang Alkemis* and *The Un(Reality) Show*

Suryo Tri Saksono\*

**Abstrak:** Kajian sastra secara umum dibedakan menjadi dua: kajian teks dan kajian konteks. Kajian teks disebut juga kajian intrinsik, sedangkan kajian konteks disebut juga kajian ekstrinsik. Makalah ini menerapkan kajian teks pada novel *Sang Alkemis* dan kajian konteks pada novel *The Un(Reality) Show*. Ada kesamaan yang terjadi pada kedua novel, yaitu tidak terpenuhinya keinginan para pemeran utama dalam menggapai cita-cita. Skenario yang telah dibuat dengan matang ternyata dalam perjalanan menyimpang dan terjadi skenario yang berbeda. Akibatnya, semua pemeran utama kecewa

**Kata-kata kunci:** scenario, text, context, struggle, conflict

### Introduction

*Sang Alkemis* and *The Un(Reality) Show* are two different novels. The first novel is written by Paulo Coelho, a Brazilian writer who stays for a long time in Spain. The second is written by Indonesian writer, Clara Ng. The atmosphere of the novels is completely different. *Sang Alkemis* tells us about the life of a shepherd who lives in a remote village, while *The Un(Reality) Show* explores a modern life in a big city. It is about complicated lifestyles which exploit intrigue to win a competition for material benefit.

*Sang Alkemis* and *The Un(Reality) Show* have similarities as well as differences. The most striking similarity between the novels is the strong eager of each character, especially the main characters in the novels to achieve some goals. Tragically, they get nothing. In the end of the story, nothing can be achieved. This is what is meant by scenario outside the scenario, namely something which has been designed perfectly, but the result is different from the expectation.

This paper tries to discuss the novels with different approaches. The analysis of *Sang Alkemis* refers to its text and the analysis of *The Un(Reality) Show* refers to its context. Two studies which employ different approaches will certainly produce different results; moreover the object of analysis is different. It can be predicted that the conclusion will be different too. This article, however, tries to find out the relationship between the novels. The writer believes that the title of this paper fits to the atmosphere of them.

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\* Suryo Tri Saksono adalah Dosen Program Studi Sastra Inggris Universitas Trunojoyo

## Discussion

Study of text on a literary work means treating a literary work as an autonomous object. This sort of study focus its attention merely to the literary text without viewing other elements out of literature itself, for examples: the writer's biography, the condition of era or time when the literary work is created, etc. Context study views that a literary work depends on other fields, for examples: the writer's biography, social condition when the work is written, etc.

### a. Study of Text on *Sang Alkemis*

Elements discussed in study of text are literary elements which exist in the literary work, namely characterization, conflict, tone, setting, theme, and other elements which are related to literature (Darma, 2004: 23). In this study, *Sang Alkemis* has specific characteristics. Luxemburg (1991: 20) explains that literature principally is similar to other writing. The difference is on the 'special treatment' toward the text. In this case, an author writes his literary work in a special way. As the result, he produces 'special' work, especially concerning with rhetorical and poetical functions.

#### a.1. Characterization

Characterization aspect, in the novel, stands toughly and strongly. Each character has a distinctive personality. Through this way, readers recognize the nature and characteristics easily. Take Santiago as an example. This character is patient and calm. In his calmness, however, he has a strong will to achieve a goal (in this novel the goal is called 'takdir'). Readers can recognize his characteristics throughout the story.

Santiago is also described as a boy who is always afraid of many things (p. 18). He is always afraid of horrible things, for example: children kidnapping by a gypsy. It happens when he meets an old woman. He assumes that the woman is a gypsy who will interpret his dream. His hands are trembling when the woman holds them.

A strong characterization also comes to the supporting characters. One of them is the gypsy woman (pp. 18-20) who is convinced when telling the meaning of Santiago's dream. The woman is characterized as an old woman who has a strong personality and is convinced with her skill: interpreting the meaning of a dream.

A candy seller is also included in the supporting character (pp. 57-58). This character is described as a person who can enjoy his life. He believes that he is now experiencing his fate and he does his job happily. It is a portrayal of a person without ambition and can understand and accept his fate as it is.

Another character is a crystal seller. He is described as a person without innovation. What he does is just the same from time to time, nothing changes. He has been selling crystal for thirty years and he believes that trading is the only skill he has

(pp. 59-60). Only a few people visit his shop but he does not know the way how to make his shop develop well like what happened in the past. Later, Santiago comes and gives some suggestions. He is supposed to be a person bringing a good fortune for the crystal seller. Not long afterwards, the shop is always full with buyers.

Santiago is obsessed of meeting a person named Sang Alkemis, a strong and kind man who likes to advice other people for goodness. He knows every sign and is able to interpret every event which will come into being (pp.148-151). He succeeds to influence Santiago's mind.

All characters in this novel are flat character. They have single characteristics, if they are good they will be good all the time, and if they are bad they will be bad all the time. The characteristics support with one another to form the unity of the characterization of the novel on the whole.

## **a.2. Conflict**

Conflict happens all the time. It is intended to interest the readers. A conflict emerges for the first time when Santiago decides to leave for Egypt to find a treasure in the form of gold. The existence of the treasure comes from Santiago's dream. The dream produces a conflict in Santiago. Will he continue his job as a shepherd or sell his sheep and use the money for finding the treasure.

Santiago travels a lot. He tries to meet a woman who is able to explain the meaning of his dream. He is not satisfied with the woman's information (p. 22). There is a conflict between them. Both of them are regretful. Santiago is very uneasy with her because she asks him a lot of money, and she hates him because she assumes that he disturbs her privacy.

Santiago is also dissatisfied when he is in a wide field. When he is reading a book, an old man comes and talks to him. He is very frustrated because the old man has broken his concentration (pp. 24-26). He tries to get rid of the old man by answering his question not seriously. Unfortunately, the old man insists on asking him, and it makes him cornered. He can do nothing except answering the old man's disgusting questions.

The old man, who is later known as Melkisedek and calls himself as King of Salem, is not friendly anymore and says that he refuses to help Santiago because the young man has many sheep (p. 28). Santiago is annoyed because he believes that he never asks any helps from the old man. Conversely, the old man asks a glass of wine from Santiago.

Each conflict enriches the complexity of the plot. The conflicts build the coherence of the story. This is a kind of prerequisite for all good literary works.

**a.3. Tone**

The tone in the novel goes up and down. There are some low tones and some high ones. Low tones can be found, for example the candy seller (p. 57), crystal seller (p. 59), and an English man (pp. 101-104). High tones are represented by the caravan leader (p. 92), the horseman (p. 141), and the refugees (hal. 207).

**a.4. Setting**

The setting of the novel begins from a neglected church (p. 7). The church is described as untidy building because its roof is broken and a wild tree grows well in the front part of the church. The setting moves to a place in a wool shop. While waiting for his turn to shave his sheep's wool, Santiago sits on the shop ladder (p. 9-10). He kills time there by reading a book.

The following journey is in Tarifa city (p. 44), a place where a woman dream teller lives. There is a castle in Tarifa. The high castle is built by the Moor. Those who sit on the peak of the castle wall can see a small part of Africa continent.

From Tarifa Santiago continues his journey to Tangier. This town is full of small streets and bandits (pp. 45-46). Santiago feels that there is something wrong in the town. He also finds a market in which some traders sell many kinds of goods, one of them is candy seller (p. 57).

The following setting is crystal shop (p. 59). Only a few people come to the shop. The crystals are not well maintained. Most of them are very dirty. These make many people reluctant to visit the shop. This place gives a specific atmosphere to the journey of the main character, Santiago. She works there for about a year. During the time he succeeds to earn much money. He can use the money for buying sheep or hunting the treasure in Pyramids in Egypt.

The setting of the long journey moves to a desert. Besides Santiago, there are some two hundred people and four hundred animals in the group of pilgrims (p. 92). Many things happen in the desert during the journey. It is a long journey. Once upon a time they stop at an oasis. In the oasis, there are three hundred wells, fifty thousand date palm trees, and many colorful camps under the trees (p. 113).

Pyramids in Egypt are the most important setting. Santiago digs the treasure there. All night long, he digs for the treasure. The result, however, is nothing (p. 205-206). The long and laborious struggle does not make him happy. The scenario he has made is not similar to the real condition. Although he finds the essence of what he has been looking for, but he regrets the laborious and disappointing journey.

## **b. Study of Context on *The (Un)Reality Show***

Context study can also be called as extrinsic study. This kind of study focuses on the relationship between a literary work and the world outside the literary work (Darma, 2004: 23). Components examined in extrinsic study, among other things, are the writer's biography, the people's opinion and the real condition when a writer is producing his works. Wellek dan Warren (1956: 75) says that one of the oldest and established methods in literary study is tracing the life and personality of the writer.

### **b.1. Clara Ng**

Clara Ng is a novelist, short story writer as well as a writer of book for children. She was born in 1973 in Jakarta and has one daughter. She finished her study in Department of Interpersonal Communication at Ohio State University. She says that she does not plan to be a writer, but her works flow continuously (<http://clara-ng.blogdrive.com>).

Her works, among other things, are: *Tujuh Musim Setahun*-novel, *Indiana Chronicle: Blues*-novel, *Indiana Chronicle: Lipstick*-novel, *Indiana Chronicle: Bridesmaid*-novel, *The (Un)Reality Show*-novel, *Rahasia Bulan*, a collection of short stories, *Seri Berbagi Cerita Berbagi Cinta*, children book.

In *The (Un)Reality Show*, Clara seems to confirm her style of writing. She writes it by jumping from one topic to another. It also happens in most of her works. This writing style is also used by some female writers; some of them are Ayu Utami, Djenar Maesa Ayu, etc. This writing style certainly makes readers unhappy; at least they must focus to the jumping plot and try to unite the story. It is not understandable whether this writing style is the result of influence of mobile lifestyle or the progressiveness of the writer's way of thinking.

### **b.2. Reality Show**

Reality Show is a kind of program on television. The theme varies, it can be talent scouting, ghost hunting, giving surprising gift, or trapping friends. Two things that make it different from other programs are the absence of scenario and the people involved are not actors or actresses. In Indonesia, these programs have been broadcasted for a long time. The term 'reality show', however, is well recognized in 2000s ([http://id.wikipedia.org/wiki/Reality\\_Show\\_Indonesia](http://id.wikipedia.org/wiki/Reality_Show_Indonesia))

Some Reality Shows broadcasted in Indonesian televisions are: *Akademi Fantasi* Indosiar, *Audisi Pelawak* TPI, *Bedah Rumah*-RCTI, *Indonesian Idol*-RCTI, *Kontes Dangdut* TPI, *Kondangin*-Indosiar, *Harap-harap Cemas*-SCTV, *Joe Millionaire*-RCTI, *Katakan Cinta*-RCTI, *Paranoid*-Trans TV, *Kena Deh*-TV7, *Playboy Kabel*-SCTV, *Model Indonesia*-Indosiar, *Cantik Indonesia*-Trans TV, *Kejar Rejeki*-TV7, *Dunia Lain*-Trans TV, *Gentayangan*, TPI, *Penghuni Terakhir*-Anteve, *Turis Dadakan*-TV7, *Popstars*-Trans TV, *Uang Kaget*-RCTI, *Jaim Jadi Jahil*-TV7, *Tolong*-SCTV, *The Apprentice*-

Indosiar, Pulang Kampung-TV7, Hipnotis-SCTV, Rejeki Nomplok-TV7, Lunas-SCTV, and many others. These phenomena, by design or not, influence the emergence of the novel *The (Un)Reality Show*.

### **b.3. The (Un)Reality Show**

*The Un(Reality) Show* was written by Clara Ng. This novel was written when there were many Reality Shows in Indonesian TVs. Some of them were: *Lepas Malam*, *Diari AFI*, *Kontak Jodoh*, etc. These programs usually get good ratings. It can be predicted that this factor makes television stations enthusiastic to produce the similar programs.

*Diari AFI* is an example. This program can hypnotize the audience perfectly. Many people are crazy with the characters in the program. The characters, which are from people in the street, suddenly become new idols. The fans praise them enthusiastically all the time.

*The Un(Reality) Show* seems to follow the popularity of the program. It is described, in this novel, a common boy who can enjoy his popularity in a short time. It happens to the 'akademia' in *Akademi Fantasi Indosiar*. Who does not know names like Feri AFI, Smile AFI, Tia AFI, Nia AFI, etc. Or, who is not familiar with the icons of *Indonesian Idol* like Delon, Judika, Mike, etc? They become very famous and all people always wait for their performance on TV or on stage. It is completely similar to the characters in the novel *The (Un)Reality Show*.

On the whole, this novel is quite similar to *Diari AFI* in Indosiar. This novel tells about eight people—four young men and four young women—who live in one home. They have to do some duties that must be completed every week during seven weeks. They are free to interact with one another, and all of their actions are broadcasted *LIVE* 24 hours.

It is described in the novel, the eight people realize that seven weeks are not enough time to complete the duties perfectly. Many unpredictable accidents come to them. Their different background and characteristics make everything worse. Conflicts grow quickly, and usually come to an end after a number of 'wars'. These conflicts trigger the scenario outside the scenario. Every accident is not in line with the scenario. *The (Un)Reality Show* gets a success financially. The management and the characters, however, suffer from a serious mental depression.

## **Conclusion**

*Sang Alkemis* and *The Un(Reality) Show* go from similarities as well as differences. The similarity which is easily found in the novels is a strong will in the characters, especially the main character, to reach a success. Tragically, they get nothing from their laborious effort. This is what is meant by scenario outside the scenario, namely, something that has been designed perfectly but the result is different from the expectations.

In *Sang Alkemis*, Santiago, for example, make a scenario that if he reaches the Pyramid and succeeds to find the gold, he will be rich and live happily. This scenario, unfortunately, does not work well. The same thing happens in *The (Un)Reality Show*. Indra, a person who is in charge of the Department of Creative of Top TV, who is responsible for the success of *The (Un)Reality Show*, get stressed. In his mind, *The (Un)Reality Show* goes out of his control. It is completely outside the scenario. The eight characters feel the same. They have to live with conflicts and bad experiences which they do not imagine before.

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# SENSE AND REFERENCE

Agus Wardhono \*

**Abstrak:** Dalam semantik pengertian makna mempunyai 3 unsur pokok, makna sebagai hasil perpaduan bahasa dengan dunia di luar bahasa, adanya kesepakatan para pemakai bahasa dan dapat digunakan untuk menyampaikan informasi sehingga saling dapat memahami. Sebuah kata mempunyai konsep atau makna dan sesuatu yang dirujuk. Sebuah kata atau kalimat mungkin mempunyai satu arti saja, mempunyai lebih dari satu pengertian atau bahkan tidak mempunyai rujukan yang konkrit.

**Kata Kunci :** sense, reference, extension.

## Introduction

Semantics is the study of the meaning of words and sentences. Meaning has generally been thought of as a relationship between words and the world. Words can be used to talk about things, and semantics is the attempt to talk about the relationship between words and things that refer to the different aspects of the meaning of a linguistic expression, they are philosophically and logically able to be connected to reference and sense terms.

Reference and sense are two principal concepts used in semantics. The distinction between sense and reference was an innovation of the German philosopher and mathematician Gottlob Frege in his 1892 paper *Über Sinn und Bedeutung* (Translated in English: "On Sense and Reference" by Geach and Black, 1952), which is still widely read today. According to Frege, sense and reference are two different aspects of the meaning of a linguistic expression:

- a. The reference is the object that the expression refers to. For instance, a cat.
- b. The sense is the idea or cognitive significance of the expression. For instance, the idea or word "cat".

While, sense: A way of presenting a referent. So George Bush can be presented with the expressions "George Bush", "the current president of the United States", or "the son of George Bush Sr.". These expressions are associated with three different senses of the same referent. Note that "the son of George Bush Sr." does not express a different sense than the phrase "George Bush Sr.'s son". These are two ways of expressing the same sense.

One aspect of language, namely referring, received a disproportionate amount of attention, because of its connection with truth. If truth requires correspondence between elements of language and entities in the world, and if language reflects the world, then language must attach

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\* Agus Wardhono adalah dosen Jurusan Pendidikan Bahasa Inggris UNIROW Tuban

to the world at certain points. Martinich states “the way that language attaches to the world is reference” (Martin, 1986: 12).

Based on the above introduction, here the writer only describes the concept of meaning in reference, sense, and providing some instances that the writer found in the daily language. By doing so, he can not only simplify the limitation of his paper problem, but also focus on the topic that he is discussing.

## **Discussion**

### **a. Terminology of Sense and Reference**

Historically, the term sense and reference was an innovation of the German philosopher and mathematician Gottlob Frege in his paper *Über Sinn und Bedeutung* that means on sense and reference that has prescribed in the above introduction. What is involved in the meaning of our expressions? Frege suggested that there is an aspect of an expression's meaning—the expression's sense—that is constitutively tied to the expression's role in reason and cognition. Many contemporary philosophers have argued that there is no such aspect of meaning. I think that Frege was closer to the truth: one can articulate an aspect of meaning with many, although not all, of the properties that Frege attributed to sense. This aspect of meaning is what I call an expression's epistemic intension. I will argue that epistemic intensions can serve as quasi-Fregean semantic values, and that this claim is undefeated by the major contemporary arguments against Fregean sense.

The simplest aspect of an expression's meaning is its extension. We can stipulate that the extension of a sentence is its truth-value, and that the extension of a singular term is its referent. The extension of other expressions can be seen as associated entities that contribute to the truth-value of a sentence in a manner broadly analogous to the way in which the referent of a singular term contributes to the truth-value of a sentence. In many cases, the extension of an expression will be what we intuitively think of as its referent, although this need not hold in all cases, as the case of sentences illustrates. While Frege himself is often interpreted as holding that a sentence's referent is its truth-value, this claim is counterintuitive and widely disputed. We can avoid that issue in the present framework by using the technical term 'extension'. In this context, the claim that the extension of a sentence is its truth-value is a stipulation.

Different sorts of expressions have different sorts of extensions. By the stipulation above, the extension of a singular term is an individual: the extension of 'France' is a particular country (France), and the extension of 'George W. Bush' is a particular person (Bush, Jr.). Analogously, the extension of a general term is plausibly seen as a class: the extension of 'cat' is a particular class of animals (the class of cats). The extension of a kind term can be seen as a kind: the extension of 'water' is a particular substance (water). The extension of a predicate can be seen as a property or perhaps as a class: the extension of 'hot' is

a particular property (hotness) or a particular class (the class of hot things).

The extension of a complex expression usually depends on the extensions of the simpler expressions that compose it. This applies most obviously to the truth-values of sentences. For example, 'Surabaya is in Indonesia' is true, and it is true because the extension of 'Surabaya' (a particular city) is located in the extension of 'Indonesia' (a particular country). 'Michael Jordan is short' is false, and it is false because the individual who is the extension of 'Michael Jordan' does not have the property that is the extension of 'short'.

Richard, Platt and Weber (1985: 241), sense is on the other hand, refers to the system of linguistic relationships (sense relations) which a lexical item contrast with other lexical items. According to Richard, Platt and Weber (1985: 241), it is said that: "(t)he term reference is related to the semantics, the relationships between words and the things, action, events, and qualities they stand for. For example: the relationship between the word tree and the object tree (referent) in the real world in its wider sense would be identical with denotation. In narrower sense it is used only for the relationship between linguistic expression and specific phenomena" (1985: 241)

In line opinion, Crystal (1995: 326) also prescribes that: "The term is used in philosophical linguistics and semantics for the entity object, state of affairs, etc. In the external world to which a linguistic expression relates; for example, the referent of the word table is the object of table. The term is found both as part of a two term analysis of meaning (e.g. words—things), and it can be included to three-term analyses (words – concepts – things)"

In other words, the relationship between words and things that refer to the different aspects of the meaning of a linguistic expression, they are substantially and logically able to be linked with reference and sense terms.

## **b. Sense and Extension**

A simple and attractive view of meaning ties the meaning of an expression to its extension. On such a view (e.g., Mill 1843 in Noth 1995), the meaning of a simple term is its extension, and the meaning of a complex expression is determined by the extensions of its parts. On the strongest version of this view, the meaning of a complex expression is its extension. On a slightly weaker version, the meaning of a complex expression is a complex structure involving the extensions of the simple terms that are parts of the expression. Either way, all meaning is grounded in extension. There are three traditional reasons for doubting this simple view of meaning.

*First:* some simple terms (such as 'Santa Claus' and 'phlogiston') appear to lack extension. On the view above, these terms will lack meaning, or they will all have the same trivial meaning, corresponding to the null extension. But intuitively it seems clear that these terms have some meaning, and that their meanings differ from each other'. If so, then meaning is more than extension.

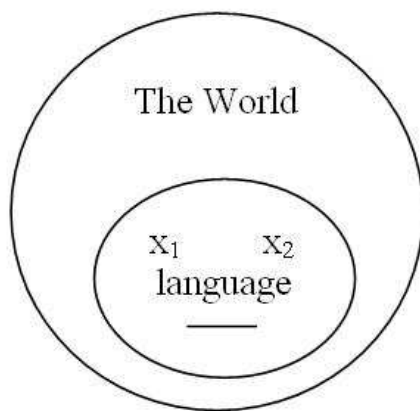
*Second:* in some sentences, the role of a word in determining a sentence's truth-value appears to go beyond its extension. This applies especially to sentences about beliefs and related matters. For example, it is plausible that 'Tono believes that Inul Daratista is a singer' could be true, while 'Tono believes that Ainur Rokhimah is a singer' is false, even though 'Inul Daratista' and 'Ainur Rokhimah' have the same extension. If so, then either the truth-value of the sentence is not determined by the meanings of the terms, or there is more to meaning than extension.

*Third:* there is often more than one term referring to the same thing. In such cases, the terms often seem intuitively to have different meanings. Witness 'Hesperus', the ancients' name for the evening star, and 'Phosphorus', their name for the morning star. Or take 'water' and 'H<sub>2</sub>O', both of which refer to the same substance. If 'water' and 'H<sub>2</sub>O' refer to the same thing, and if reference is all there is to meaning, then 'water' and 'H<sub>2</sub>O' refer to the same thing. But intuitively, 'water' and 'H<sub>2</sub>O' have different meanings. If that is so, then reference cannot be all there is to meaning.

### c. Sense and Reference

In this part the writer wants to discuss Sுகೆಮಿ in his book *Semantics: A Work Book* (2000: 12-18). There are the quite distinct ways of talking about the meaning of words or other expressions. In talking Sense, we deal with the relationships inside the language.

Sense relates the complex system of relationship between one linguistic element with other linguistic elements. It deals only with intra-linguistic relations. This intra-linguistic relations can be illustrated in the following diagram:



In a sentence such as: Every house has got a main bedroom, there are intra-linguistic relations between one word and other words (between every and house or between has and got) or between one phrase with other phrases (between every house and has got or between has got and a main bedroom) in that sentence. Those relationships are called sense relationships (Hurford, 1990)

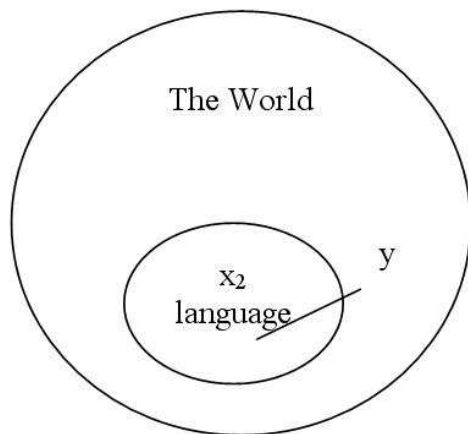
The relationships between language and the world, reference, deals with the relationships between the language elements (words,

phrases, and clauses) and the non-linguistic elements (the world or experience)

By means of reference, a speaker indicates which things in the world (including persons) are being talked about (Bolinger, 1987: 108)

Examples: "William Shakespeare lived in this house". "William Shakespeare" indicates a person, while "this house" indicates a thing.

Reference is a relationship between parts of a language and things outside the language. This kind of relationship can be illustrated in the following diagram:



Many expressions in a language may have variable references, such as the vice president, his wife, yang bersangkutan, dan keesokan harinya

There are cases of expressions, which in normal everyday conversations never refer to different things, such as the sun, the presidents, the black board, and tata surya kita

Two different expressions can have the same referent, such as the morning star and the evening star, the husband and wife and the couple, water and H<sub>2</sub>O and, air keras and air raksa.

The sense of an expression is its place in a system of semantic relationship with other expressions in the language.

The pairs of words in the following sentence may have the same meaning or different meanings:

1. The flag pole doesn't seem to be quite (vertical, upright).
2. I'll be with you tomorrow (Wednesday, Thursday).
3. (Ia, dia) datang hari ini.
4. Suaminya (kadang-kadang, sering) berpergian jauh.

It is very important to remember that every expression that has meaning has sense, but not every expression has reference.

Each of the following words has sense, but none of them refers to a thing: (a) almost, (b) probable, (c) if, (d) seandainya, (e) selalu (f) Nyi Roro Kidul

We can talk about the sense, not only of the word, but also of longer expressions (phrases or sentences). Each pair in the following examples has the same sense

Examples:

1. The executive prefers educated ladies.
2. Every athlete exercises systematically. Every athlete practices his mind and body systematically.
3. Anak itu menyayangi kucing.  
Anak itu sangat suka kucing.

In some cases, the same word can have more than one sense.

Examples:

1. The bank of Tokyo and The bank of Musi
2. A mug of milk and He is a mug
3. Hak asazi manusia and Hak sepatu

One sentence can have different senses too.

Examples:

1. The chicken is ready to eat.
2. He greeted the girl with a smile
3. Hak wanita Indonesia tinggi
4. Wong mati diloncati kucing urip.

There is something essentially circular about the set of definitions in a dictionary. Similarly, defining the senses of words and other expressions often has something of this circular nature. This is not necessarily a bad thing, and in any case it is often unavoidable, since in many cases there is no way of indicating the meaning of an expression except other words.

Globe – any round, ball-shaped thing; sphere.

Ball – any round, or spherical object; sphere; globe

There is something grammatically complete about a whole sentence, as opposed to a smaller expression such as a phrase or a single word. In the same way, there is semantically complete about a proposition, as opposed to the sense of a phrase or single word. Generally speaking, a proposition corresponds to a complete independent thought.

Examples:

1. Shop lifting is a crime
2. She finished her work on time
3. Penyanyi itu menikah di Bali

The three examples mentioned are propositions, while the followings are not:

1. An old friend (not understood as an elliptical sentence fragment).
2. Jane (not understand as an elliptical sentence fragment).
3. Di Bali (not understand as an elliptical sentence).

Assuming that perfect transition between languages is possible, the same sense can be said to belong to expression in different languages, such as I love you, Saya mencintai mu. and Ich liebe Dich.

#### **d. Sense without Reference**

One application Frege saw for the distinction concerns what are called nonreferring, nondenoting, or empty, expressions. These expressions do not have a reference, for example is Klenthing Kuning. Since she is a fictional character, the name of Klenthing Kuning does not appear to mean anyone at all; yet sentences like Klenthing Kuning was set down on the river are meaningful, in that they can be true or false. The question of truth would cause us to abandon aesthetic delight for an attitude of scientific investigation. Hence it is a matter of no concern to us whether the name Klenthing Kuning, for instance, has reference, so long as we accept the folklore as a work of art. It is the striving for truth that drives us always to advance from the sense to the reference, seemingly do have meaning. Exactly which names really are empty has continued to be a matter of dispute. Some philosophers claim that sentences using empty names never express propositions while some maintain the Frege's original sense-reference distinction for names.

### **Conclusion**

In semantic sense is usually contrasted with reference, as part of an explication of the notion of meaning. Reference or denotation, is seen as extra linguistics- the entities, and states of affairs. in the external world which a linguistics expression stands for. Sense, on the other hand, refers to the system of linguistics relationship (Richard, 1997: 347)

A term used in philosophical linguistics and semantic for the entity (object, state of affairs, etc.) in the external world to which a linguistics expression relates:

For example, the referent of the word table is the object 'table'. The term is found both as part of a two – term analysis of meaning (word - things) and in three term analysis (words – concepts - thing). Several limitations in the notion of referential meaning have been pointed out, such as several words have no obvious referents (the, should, since) and that the same referent may be referred to by several different linguistics expressions, none of which may be synonymous. (ibid, 343)

Finally, the term meaning will be used in a very broad sense, covering both of the two more specific dimension of sense (or content) and reference (object of denotatum) many semanticians, however, define the term meaning in a narrower sense which excludes the aspect of reference. The major accounts of meaning will be classified into theories of reference,

theories of sense, and connotative meanings are complementary and not rival accounts of the nature of meaning.

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# ANALISIS PENANDA STILISTIKA DALAM SURAT AT-TIIN

A. Dzo'ul Milal \*

**Abstract:** Stylistics is the study of language combining linguistic and literary approaches. It deals mainly with analyzing linguistic features used in literary works. *Al Qur'an* viewed as a literary work produced by *Allah*, the Almighty, uses miraculous stylistic devices which no single human being is capable of revealing His true intention. This paper, therefore, is just to make approximate interpretation of some stylistic devices which are used in one of the Surahs in *Al Qur'an* called *At Tiin*. Using some theories of stylistics, the writer finds some devices used in that surah, namely the speech act of swearing using some history-related words, the syntactic device of emphatic form, paradox, the use of surprise and rhetorical questions, balanced lexical items, and rhymes. Those devices are exerted to produce more effective messages to convince the readers about the contents being conveyed.

**Key words:** stilistika, penanda stilistika, tindak tutur bersumpah, bentuk penekanan, paradox, leksikon seimbang, rhyme.

## Pendahuluan

Dalam proses komunikasi, seorang komunikan (penulis atau pembicara) menggunakan berbagai strategi agar pesan, ide, atau perasaan (makna) yang ingin disampaikan bisa ditangkap dengan benar oleh pembaca/pendengar. Mulai dari pemilihan leksikon, penyusunan struktur kalimat, penggunaan gaya bahasa, semuanya diperhitungkan dengan cermat sehingga efek komunikatif yang diharapkan betul-betul wujud. Upaya yang dilakukan oleh komunikan tersebut termanifestasi dalam bentuk penanda-penanda stilistika yang tampak dan bisa diamati oleh para analis wacana (*discourse*).

Al-Quran, petunjuk dari Allah bagi kehidupan manusia, bisa dilihat sebagai suatu bentuk *discourse* yang diproduksi oleh Yang Maha Agung ditujukan kepada makhluk-Nya yang bernama manusia. Sebagai sebuah teks, Al-Quran juga tentu memiliki penanda stilistika, dan karena diproduksi oleh Yang Maha Agung maka Al-Quran juga memiliki gaya stilistika yang agung pula. Karena keagungannya itulah maka manusia, sebagai makhluk yang banyak kelemahan dan kekurangan, mustahil mampu memahami sepenuhnya stilistika yang digunakan dalam Al-Quran.

Makalah ini mencoba mengungkap beberapa penanda stilistika yang ada dalam Surat At-Tiin sejauh yang mampu ditangkap oleh penulis. Penanda stilistika apa sajakah yang ada dalam Surat At-Tiin? Itulah pertanyaan yang akan dijawab dalam makalah ini.

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\* A. Dzo'ul Milal adalah Dosen IAIN Surabaya

## Pembahasan

### a. Teori Stilistika

Ada hubungan yang erat antara Linguistik dan Sastra. Chapman (1973) mencoba menjelaskan hubungan antara keduanya dalam bentuk sebuah hubungan persekutuan (*allies*) dan bukan persaingan atau permusuhan (*opponents*). Secara eksplisit dia menyatakan "literature is created from the basic material of linguistic study and is allied to it in a way that other arts like music and painting are not" (Chapman 1973: 4). Kemesraan hubungan antara Linguistik dan Sastra itu wujud dalam bentuk apa yang disebut Stilistika. Jadi, Stilistika bisa disebut sebagai *rendezvous* antara Linguistik dan Sastra.

Widdowson (1975: 3) menyatakan bahwa yang dimaksud dengan Stilistika adalah kajian wacana sastra dengan menggunakan pendekatan linguistik. Dia menyatakan "By 'stylistics' I mean the study of literary discourse from a linguistics orientation." Pernyataan Widdowson:

stylistics occupies the middle ground between linguistics and literary criticism and its function is to mediate between the two (1975:117)

menyiratkan bahwa analisis stilistika berbeda dengan analisis interpretatif atau kritik sastra.

Stilistika menekankan pada unsur-unsur linguistik yang ada dalam karya sastra. Penanda-penanda stilistika diantaranya mencakup aspek fonologis, sintaksis, leksikal, dan fungsi bahasa (Turner 1973). Sedangkan variabel-variabel stilistika, menurut Sandell meliputi keragaman kosakata, penggunaan kata-kata tertentu dan kata-kata kunci, frekwensi *word type* dan *parts of speech*, susunan struktur, panjang kata, klausa, dan kalimat, penanda retorika, dan kesan subjektif (1977: 25-35). Lebih rinci, Badib (2006) menyebutkan adanya beberapa penanda stilistika yang meliputi: *imagery, figurative language, syntactic deviation, repetition, deixis, topicalization, persuasion, mythology, rhymes*, dan *references*.

### Surat At-Tiin dan Terjemahnya

- |  |   |
|--|---|
| 1. Demi Tin dan Zaitun.  | (Wattiin waz-zaituun)   |
| 2. dan demi bukit Sinai  | (wa thuuri siiniin)   |
| 3. dan demi kota (Mekah) yang aman ini   | (wa haadzal baladil amiin)  |
| 4. sesungguhnya Kami telah menciptakan manusia dalam bentuk yang sebaik- baiknya                                   | (laqad kholaqnal insaana fii ahsani taqwiim)                                  |
| 5. Kemudian Kami kembalikan dia ke tempat yang serendah-rendahnya (neraka)   | (Tsumma radadnaahu asfala saafiliin)  |
| 6. kecuali orang-orang yang beriman dan mengerjakan amal sholeh, maka bagi mereka pahala yang tiada putus-putusnya | (Illal ladziina aamanuu wa 'amilus shoolihaati, falahum ajrun ghoiru mamnuun) |
| 7. Maka apakah yang menyebabkan kamu mendustakan (hari) pembalasan sesudah (adanya keterangan-keterangan) itu?     | (Famaa yukadzdhibuka ba'du biddiin)   |
| 8. Bukankah Allah adalah Hakim yang seadil-adilnya?  | (Alaisal llaahu bi ahkamil haakimiin)   |
- (Al Quran dan Terjemahnya)

*Secara garis besar, isi Surat At-Tiin adalah Tuhan telah menciptakan manusia dengan bentuk yang sempurna, baik fisik maupun psikis. Tetapi, sebagian mereka terjerumus ke tempat yang serendah-rendahnya (neraka) kecuali orang yang beriman dan beramal sholeh. Untuk meyakinkan dan memberi penekanan pada kebenaran isi tersebut, Allah bersumpah, menggunakan bentuk *emphatic*, menggunakan kalimat tanya yang menunjukkan keheranan (*surprise question*), dan kalimat tanya retorik (*retorical question*).*

## **b. Beberapa Penanda Stilistika yang Terdapat pada Surat At-Tiin**

### **b.1. Penggunaan Tindak Tutur Bersumpah**

Surat ini dimulai dengan kata "Demi" yang termasuk tindak tutur bersumpah. Tujuan bersumpah adalah untuk meyakinkan mitra bicara tentang kebenaran ucapan. Keyakinan tersebut timbul karena bersumpah menyiratkan adanya janji si pengucap bahwa dia bersedia menerima kutukan apabila kandungan sumpahnya tidak benar. Dalam ajaran Islam, ada kepercayaan bahwa tidak ada yang berwenang menjatuhkan kutukan kecuali Allah. Oleh sebab itu, orang muslim dilarang bersumpah kecuali dengan menggunakan nama, sifat, atau perbuatan Allah.

Dalam bersumpah, seseorang biasanya menyebutkan sesuatu yang dianggap sangat penting. Tidak lazim seseorang bersumpah dengan menyebutkan hal-hal yang remeh atau yang biasa-biasa saja, misalnya, dengan mengatakan demi sampah, demi daun pisang, demi rumput *alang-alang* dan sebagainya, kecuali jika sumpahnya hanya untuk main-main. Tetapi, karena tujuan bersumpah adalah untuk meyakinkan dan menunjukkan kesungguhan, maka yang digunakan untuk bersumpah biasanya hal-hal yang sangat bernilai supaya mitra bicara percaya terhadap kebenaran atau kesungguhan ucapannya.

Dalam surat ini, Allah bersumpah dengan menggunakan beberapa nama benda, yaitu *Tiin*, *Zaitun*, *Bukit Sinai*, dan *Kota Mekah*. Hal itu mengandung isyarat bahwa hal-hal yang disebutkan dalam sumpah betul-betul (atau dianggap) memiliki kelebihan dan merupakan hal yang sangat penting. Selain itu, hal-hal yang disebutkan dalam bersumpah juga mempunyai hubungan yang erat dengan isi sumpah. Mengapa Allah menggunakan benda-benda tersebut untuk bersumpah? Untuk menjelaskan hal ini, ada beberapa pendapat tentang tafsir dari benda-benda tersebut.

Para ahli tafsir menyatakan bahwa *At-Tiin* adalah nama sebuah daerah perbukitan di Damaskus, Syiria, sedangkan *Az-Zaituun* nama sebuah tempat Nabi Isa menerima wahyu. Bukit Sinai nama suatu tempat di Palestina tempat Nabi Musa mendapat wahyu, sedangkan Mekah adalah tempat Nabi Muhammad pertama kali menerima wahyu. (Shihab 1999:733-6). Bila tafsir ini diterima, berarti keempat nama yang digunakan untuk bersumpah merupakan nama-nama tempat menerima wahyu para Nabi Musa, Isa, dan Muhammad, yaitu para Nabi pembawa kitab Taurat, Injil, dan Al-Quran. Bahkan Al-Qasimy mengemukakan bahwa *At-Tiin* adalah nama pohon tempat pendiri

agama Budha mendapat bimbingan Ilahi (Pohon Bodhi). Menurut Al-Qasimy, Budha juga seorang nabi tetapi tidak termasuk 25 rasul (Shihab 1999:736). Itu berarti, melalui ayat pertama sampai ketiga, Allah bersumpah dengan menyebut nama-nama tempat para nabi menerima tuntunan Ilahi, yakni para nabi yang hingga kini mempunyai pengaruh dan pengikut terbesar, yaitu Yahudi, Kristen, Budha, dan Islam.

Ayat ini terkait dengan isi sumpah dalam ayat empat "*sesungguhnya Kami telah menciptakan manusia dalam bentuk yang sebaik-baiknya*" (QS 95:4). Kesempurnaan manusia sebagai makhluk ini tidak hanya bersifat jasmani tetapi juga rohani, tidak hanya bersifat fisik tetapi juga psikis. Hal ini relevan dengan mengaitkan kesempurnaan jasmani rohani ini dengan berbagai agama. Seakan-akan Allah akan mengatakan, dengan agama kehidupan manusia menjadi sempurna.

Penggunaan nama-nama yang secara pragmatik mengacu pada tempat para nabi menerima wahyu merupakan salah satu penanda stilistika yang bersifat historis. Hal ini relevan dengan yang dikemukakan Badib (2006) bahwa salah satu penanda stilistika adalah penggunaan mitologi. Walaupun sejarah dan mitologi berbeda secara mendasar, namun keduanya memiliki kesamaan dalam hal berita tentang sesuatu yang telah lalu.

## **b.2. Penggunaan *Syntactic Device* Bentuk Penekanan**

### **(*Emphatic Form*)**

Bentuk penekanan pada ayat empat ini ditandai dengan penggunaan *lam at-taukiid*, morfem fungsional *qad*, dan kata kerja bentuk lampau *kholaqna*. *Laqad kholaqna* artinya "*sesungguhnya Kami telah menciptakan ...*" (QS 95:4). Ini untuk memberikan penekanan bahwa manusia benar-benar merupakan makhluk yang sebaik-baiknya. Penekanan itu menjadi semakin kuat dan meyakinkan ketika didahului dengan bersumpah.

Mengapa Allah menggunakan pronomina jamak "Kami" (*na*), dan bukan tunggal "Aku" (*tu*)? Shihab (1999:740) menyatakan bahwa itu mengisyaratkan adanya keterlibatan pihak lain selain Allah dalam proses penciptaan manusia yang sempurna, yakni orang tua yang melahirkan manusia. Peran orang tua sangat penting dalam proses penciptaan manusia yang mempunyai kesempurnaan fisik dan psikis, sejak dilakukan hubungan suami istri, saat kehamilan, sesudah kelahiran, sampai pendidikan dalam lingkungan keluarga.

Jean Jacques Rosseau, filsuf asal Switzerland yang hidup di Perancis menyatakan bahwa seorang bayi pada dasarnya dilahirkan tanpa dosa, kemudian lingkunganlah yang mencemarnya (*corrupts*) (Darma 2005). Ini menyiratkan bahwa apa yang terjadi pada sosok manusia dipengaruhi oleh faktor lingkungannya termasuk ibu dan bapaknya. Hal ini sejalan dengan hadis Nabi yang artinya "*Setiap anak dilahirkan dalam keadaan suci bersih (fitrah), maka orangtuanyalah yang menjadikannya Yahudi, Nashrani, atau Majusi*" (H.R. Muslim). Dua

hal tersebut jelas mengisyaratkan pentingnya peran orangtua dalam mempengaruhi kesempurnaan manusia.

### **b.3. Penggunaan Paradoks**

Sesudah Allah menyatakan bahwa manusia diciptakan **sebaik-baiknya** pada ayat, empat, kemudian diteruskan dengan menyatakan "*Kemudian Kami kembalikan dia ke tempat yang serendah-rendahnya* (neraka)" (QS 95:5) pada ayat lima. Pertanyaan muncul terhadap kata "kembalikan" yang menyiratkan bahwa manusia dulunya pernah berada di tempat yang serendah-rendahnya (neraka) itu. Benarkah dulu manusia pernah berada di neraka?

Manusia tidak pernah berada di neraka. Nabi Adam, sebagai manusia pertama, sebelum turun ke bumi, justru berada di surga. Tapi, mengapa Allah menggunakan kata "kembalikan"? Berkaitan dengan ini, Shihab (1999:745) mengemukakan adanya tiga pendapat para ahli tafsir tentang tempat yang serendah-rendahnya, yaitu: (1) Manusia akan kembali mengalami kelemahan fisik dan psikis pada masa tua sebagaimana dia pada masa bayi. Namun, pendapat ini ditolak karena pada ayat selanjutnya dinyatakan adanya pengecualian "*kecuali orang-orang yang beriman dan mengerjakan amal sholeh ...*" (QS 95:6). (2) Manusia akan kembali ke neraka dan kesengsaraan. Pendapat ini pun ditolak karena manusia belum pernah berada di neraka sebelumnya. (3) Manusia akan kembali pada suatu keadaan ketika Ruh Ilahi belum ditiupkan pada diri manusia. Pendapat inilah yang paling bisa diterima.

Dalam Surat Al-Mukminun 12-14, dijelaskan bahwa proses penciptaan manusia bermula dari sari pati tanah, kemudian menjadi *nutfah* (pertemuan sperma dan ovum), lalu menjadi *alaqah* (gumpalan darah), selanjutnya menjadi *mudhghot* dan *idhom* (segumpal daging dan tulang). Setelah itu, Ruh Ilahi ditiupkan kepadanya (Al-Hijr 29, Shad 72). Berarti ada dua tahap dalam proses penciptaan manusia, yaitu tahap fisik atau jasmani dan tahap psikis atau rohani.

Fisik manusia berkecenderungan melakukan aktifitas untuk mempertahankan hidup, sedangkan rohani berusaha mengontrol aktifitas jasmani dan mengajak kembali kepada Tuhan. Manusia akan mencapai tingkat sebaik-baiknya jika kedua aspek tersebut berjalan seimbang. Sebaliknya, dia akan kembali berada di tingkat yang serendah-rendahnya yaitu nilainya hanya sebatas segumpal daging dan tulang saja "*kecuali orang-orang yang beriman dan mengerjakan amal sholeh, maka bagi mereka pahala yang tiada putus-putusnya*" (QS 95:6).

Dengan menggunakan paradoks, bahwa manusia diciptakan sebaik-baiknya kemudian kembali menjadi serendah-rendahnya kecuali mereka yang beriman dan beramal sholeh, menyiratkan betapa pentingnya iman dan amal sholeh. Apalagi, hal ini didahului dengan sumpah dan diikuti dengan bentuk penekanan.

### **b.4. Penggunaan Kalimat Tanya**

Ada dua kalimat tanya yang digunakan oleh Allah dalam menutup surat ini, "*Maka apakah yang menyebabkan kamu mendustakan (hari) pembalasan sesudah (adanya keterangan-*

keterangan) itu?” (QS 95:7) “Bukankah Allah adalah Hakim yang seadil-adilnya?” (QS 95:8). Pertanyaan ini dalam bahasa Arab disebut *istifhaam ta'ajjuby* artinya pertanyaan untuk menyatakan keheranan (Shihab 1999:767). Sedangkan Wilson dan Sperber menyatakan bahwa pertanyaan seperti itu disebut *surprise question* (1998:281).

Secara lengkap, Allah seakan-akan mengatakan Wahai manusia! Bukankah Allah yang menciptakan kamu dalam bentuk yang sebaik-baiknya? Bukankah ini menunjukkan betapa besar kekuasaan-Nya? Wahai manusia! Bukankah kamu terdiri dari dua kelompok, ada yang mempertahankan dirinya dalam bentuk sebaik-baiknya, dan ada pula yang tergelincir jatuh ke derajat yang serendah-rendahnya? Bukankah Allah yang paling bijaksana dan yang paling adil? Masih adakah yang mengingkari adanya hari pembalasan setelah adanya penjelasan ini semua? Kalau ada, siapakah dia? Mengapa begitu? Sungguh mengherankan!?

Pada ayat yang terakhir, Allah juga menggunakan kalimat tanya “Bukankah Allah adalah Hakim yang seadil-adilnya?” (QS 95:8). Pertanyaan ini bersifat retorik. Wilson dan Sperber menyebutnya *rhetorical question*, yaitu pertanyaan yang berfungsi sebagai pengingat dan tidak memerlukan jawaban (1998:280). Pemaparan yang diberikan begitu jelas, bahwa Allah menciptakan manusia dalam bentuk yang sempurna, tetapi kemudian ada sebagian manusia yang memilih tempat serendah-rendahnya akibat perbuatannya sendiri. Untuk menghindari kejatuhan maka manusia harus berbekal iman dan beramal sholeh. Sungguh sangat mengherankan kalau masih ada orang yang mendustakannya setelah adanya keterangan-keterangan itu. Bukankah Allah sudah sangat adil?

Penggunaan kalimat berbentuk pertanyaan yang menyatakan keheranan dan pertanyaan retorik digunakan untuk memberikan penekanan yang lebih dalam dan meyakinkan terhadap isi sumpah yaitu manusia adalah makhluk sebaik-baiknya, tetapi dia akan jatuh ke tempat serendah-rendahnya tanpa bekal iman dan amal sholeh.

### **b.5. Penggunaan Leksikon yang Seimbang**

Pada ayat lima, Allah menggunakan frasa *asfala saafiliin* (yang serendah-rendahnya), kemudian di ayat delapan Allah menggunakan frasa *biahkamil haakimiin* (yang seadil-adilnya). Dua frasa tersebut mempunyai struktur yang seimbang. Keduanya dimulai dengan *ism tafdhil* (kata berbentuk komparatif): *asfala* dan *ahkami*, kemudian dilanjutkan dengan kata benda bentuk *jamak mudzakkar salim* (bentuk jamak dengan penanda *ya' nuun* berbunyi *iin*): *saafiliin* dan *haakimiin*, jumlah suku kata (*syllable*) dan iramanya juga sama. Penggunaan leksikon yang seimbang itu tidak hanya menambah keindahan ungkapan tetapi juga memberikan efek penekanan terhadap makna yang terkandung dalam surah tersebut.

### **b.6. Penggunaan Rhyme**

Mulai dari ayat pertama sampai terakhir, semuanya berakhiran dengan bunyi /n/ (*iin* dan *uun*). Walaupun pada ayat empat berakhiran bunyi *iim*, tetapi *iin* dan *iim* keduanya berakhiran bunyi nasal, sehingga

masih tercipta irama yang serasi. Hal ini sesuai dengan yang kemukakan oleh Shihab bahwa "*huruf dan kata-kata yang dipilih melahirkan keserasian bunyi dan kemudian kumpulan kata-kata itu melahirkan pula keserasian irama dalam rangkaian kalimat ayat-ayatnya*" (1996:119).

## Penutup

Surat *At-Tiin* sebagai salah satu surat dalam Al-Quran memiliki beberapa penanda stilistika. Dari sudut pandang pragmatik, ayat ini dimulai dengan menggunakan tindak tutur bersumpah untuk meyakinkan dan memberi penekanan terhadap kesungguhan kebenaran isinya. Dari sisi pragmatik semantik, pemilihan beberapa nama untuk bersumpah mengacu pada nama-nama tempat yang erat kaitannya dengan beberapa nabi yang membawa ajaran agama terbesar dalam sejarah umat manusia. Penanda sintaktik berupa pemakaian bentuk penekanan, bentuk pertanyaan yang menunjukkan keheranan dan pertanyaan retorik mengisyaratkan penekanan terhadap pentingnya isi (topik) utama surat. Sedangkan dari sisi leksikal fonologis, penggunaan frasa yang seimbang dan irama yang serasi juga menandakan stilistika yang indah.

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# SOUND, SENSE AND MEANING AS THE MANIFESTATION OF RECITING AND SOUNDING JAVANESE SONG

Ainurokhim\*

**Abstrak:** Setiap pelantunan tembang Jawa (*maca*) memiliki efek, sikap, *sense*, dan makna tertentu, karena karya sastra seni Jawa ini didominasi oleh manajemen rasa. Efek dari pelantunannya mampu menembus dimensi akal (*logos*), keindahan (*etos*), rasa (*phatos*): wibawa, wirasa, wirama bagi pendengarnya. Komunikasi yang sensual tersebut merupakan jenis komunikasi semiotik metaforik, karena melahirkan efek rasa yang sangat elegan, bahkan mampu menjadikan pendengar memperoleh nuansa non verbal yang lebih mendalam dan signifikan dari pada kata-kata yang dirajut secara verbal. Prosesi pelantunan ini secara universal mampu melahirkan kedalaman makna dan rasa senada dengan ragam watak dan nuansa pesan yang beragam sesuai dengan *cengkok*, *elok* dan *gregel* dari masing-masing *genre* lagu atau tembang. Pelantunan menjadi faktor setral dalam memaknai karya sastra yang tak bisa diabaikan, sebab pelantunan merupakan gelombang energy yang memiliki nada tinggi, rendah, sedang, dan tempo yang cepat, kalem dan lembut.

**Kata kunci:** Efek pelantunan, non verbal metafora, faktor sentral, pemaknaan

## Introduction

### a. Backgrounds

Javanese poem songs or *tembangs*, as arts and oral literary works, have their own beauty and utility for civilized ethnic which are commonly called '*rasa edhi peni*' or the esthetic values, and '*rasa adhi luhung*' or beneficial values. In other words they are rich in cultural and contextual discourse. Most of their parts involve local term features. There should be *wicara* (articulate), *wirama* (lovely intonation), *wirasa* (sensual and smooth), *mrabu* (indicating classical aura), *mrabawa* (dignity) and *mrabawani* (force).

The foregoing devices indicate that the art of the Javanese songs empowers highly and stylistically rhetorical competences which enliven the sounding art and bearing multi spectrums of sensual understandings. Unfortunately, their existence gradually vanishes because of several reasons. Firstly, it is because Javanese people are neglectful to revitalize and give them little attention. Secondly, it is in line with what Fowler says (1995: 4) that *the most recent studies in linguistic stylistics have tended to focus on the application of studies in discourse analysis and narrative organization to the study of literature text*. From his opinions, we can conclude that investigating Javanese songs using discourse analysis approach, particularly on the art of sounding or on supra

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\* Ainurokhim adalah Dosen Bahasa Inggris pada STIKES PEMKAB Jombang



segmental ethnopoetic approach has yet to be properly and significantly conducted. But this doesn't occur in Javanese songs. This statements are also supported by Kadarisman (1999:1) that says that *Tembang* or Javanese Songs which includes oral literature and verbal performance (written forms which are sung), or blending between oral art and written literature have received little attention.

### **b. Formulation of the Problem**

In line with the foregoing introduction, the writer states the main problems:

1. What is the philosophical natural concept of reciting element as a sounding performance on the Javanese songs?
2. How does understanding sounding performance of the Javanese songs on reciting and sounding perspective bearing deeply insight into the genre and characters of the Javanese songs?

### **c. Theoretical Framework**

Music and song or reciting or sounding on songs are regarded as a semiotic system; they persuasively and emotionally collaborate to influence the addressee to obtain highly stylistic senses toward delivering messages done by the addresser. Consequently, the rhetorical strategy will penetrate to the listener effectively. This mission in optimizing the listener's sense runs well too. Song and music are regarded as triangular metaphors for developing highly contextual stylistic in non verbal devices. This vehicle is like the flowering discourse, particularly in enlivening a verbal art or performance discourse in ethnopoetic perspective, since it involves the art of sounding features in which they are regarded as the central point bearing deeply significant meanings for the listeners (Tedlock, 1980).

The sound physically may be elaborated as follows; (1) sound is perceived through the **sense of hearing**. (2) Humans and many animals use their **ears** to hear sound, but loud sounds and low-frequency sounds can be perceived by other parts of the body through the **sense of touch** as vibrations in the form of sounding waves. (3) Sounds are used in several ways, notably for communication through **speech** and **music**. These are the ways of the sound of the ethnopoetic of Javanese song penetrates to its listeners, and these are the things that are being discussed under this study since ethnopoetics are focused on the finding out sound which is regarded as the significant feature to be understood.

Sound perceptions, can also be used to acquire information about properties of the surrounding environment such as spatial characteristics and presence of other animals or objects. For example, bats use echolocation, ships and submarines use sonar and humans can determine spatial information by the way in which they perceive sounds (wikipedia.org, 2007).

In the same source, particularly for human perceptions, it is also explicated that humans can generally hear sounds with frequencies between 20 Hz and 20 kHz (the audio range). Although this range varies significantly with age, the majority of people can no longer hear 20,000 Hz by the time they are teenagers, and progressively lose the ability to hear higher frequencies as they get older. Most human speech communication takes place between 200 and 8,000 Hz and the human ear is most sensitive to frequencies around 1000 - 3,500 Hz. Sound foregoing the hearing range is known as ultrasound, and that below the hearing range as infrasound (*ibid*, 2007).

In line with the pressure of sound wave, it may be noted that the amplitude of a sound wave is specified in terms of its pressure. The human ear can detect sounds with a very wide range of amplitudes and so a logarithmic decibel amplitude scale is used. In the broader sense of sound, it may be asserted that the quietest sounds that humans can hear have an amplitude of approximately 20  $\mu$ Pa (micropascals) or a sound pressure level (SPL) of 0 dB re 20  $\mu$ Pa (often incorrectly abbreviated as 0 dB SPL). Prolonged exposure to a sound pressure level exceeding 85 dB can permanently damage the ear, resulting in tinnitus and hearing impairment. Sound levels in excess of 130 dB are more than the human ear can safely withstand and can result in serious pain and permanent damage. At very high amplitudes, sound waves exhibit nonlinear effects, including shock.

Naturally, Tomatis in Jensen (1996: 210) suggests that the middle ear has more receivers for high rather than for low frequencies, and the high ones have a positive, 'charging', effect. He suggests Mozart as an example of beneficial, therapeutic music. The researcher realizes that classic Javanese songs have fossilized in his inner heart (*hambalung sum sum ing telenge ati*). The songs are always hummed by means of reducing pain, sadness, tiredness, and mental and psychological therapeutics in facing his hard life's Journey. Consequently the song can arouse inner serenity and enjoyable living. In this way, Jensen (*ibid*, 1996), in his book '*The brain Learning*' also says that depressed learners who listened to 'charged' music reported increased motivation, memory, concentration, competence, and reduced fatigue. Another experiment was done by King, finding that New Age and Baroque music could be used to enhance learning and could evoke a particular neurophysiologic response (King in Jensen, 1996: 211). In short, it can be said that there is clear evidence that music or song affects brain waves and physiological states. Moon and Knowles say that language, music (song), and background (color) are like a triangular metaphor in reaching rhetoric and stylistic competence in song and music for persuading and evoking the listeners' emotions and sense, is very valid.

Semiotically, the song has shown interest in more systematic correspondence and other points of contact between language and music. A first common feature of language and music is their linear and acoustic manifestations. Springer also says' both language and music are cultural systems of arbitrary, recurrent, structured sounds (Springer in Noth, 1995: 435). Music and sound have a role as non verbal metaphors because they can create images and release concepts or messages that

function as rhetorical competences which may cause the processing of sending messages to be more effective, sensual and persuasive (Moon and Knowles, 2006: 142). In addition, it seems that singing a song and being accompanied by a music is a means of developing a rhetoric and discourse, since it functions as a non verbal metaphor in which it is as a means of rhetoric and stylistics for the sound of Javanese song art, and it also symbolizes a personal character.

Webb in Jensen (1995: 215) comments that music and song carry more than just feeling, it can be a powerful vehicle for information. He says, 'music acts as a premium signal carrier, whose rhythms, patterns, contracts, and varying tonalities encode any new information.' Further more, Jensen (*ibid*, 208) also visualizes and demonstrates the various results of the blood flow in part of human's brains in many different activities, namely hearing, seeing, speaking words and generating ideas.

In further discussion, he says that the effects of songs and music on the brain (nerve system) and human body are best summarized into eight psychological benefits, as follows:

- 1) the effects on muscular energy of tones and scales
- 2) an increase in molecular energy
- 3) the influence of the heartbeat
- 4) changes the metabolism, which effect physical energy
- 5) reduction of pain and stress and sped up healing in recovering surgery patient
- 6) relief from fatigue and low energy
- 7) the release of emotions, feeling and character
- 8) the stimulation of creativity, sensitivity and thinking

(Jensen, 1995: 215)

To obtain the foregoing beneficial constructions of the effects of songs and music, it seems that a calming music is more appropriate, since the listeners will be able to feel and appreciate slow sounds rather than hard sounds. Scartelli reports that two ways to reduce learners and listeners tension are biofeedback and listening to calming music. In his research these two combinations of his treatments get the best result (*ibid*). Therefore the Javanese songs and Javanese traditional music or '*gamelan*' can be used as an alternative for sending sounds and musical discourses, particularly in empowering the eight categories of songs and musical effects on a human's hypo campus nerves system.

## Discussion

According to Kuiper and Allan, when someone releases a speech production (included singing a song plus music), phonologically it gives out some musical sound features which extend and spread over more than a single segment in which the song will stylistically be more attractive and persuasive to the listeners' mind, it is as a means of manifestation of non

verbal discourse (Kuiper and Allan, 1996: 101). They involve the following items:

### a. Intonation

The intonation of the song reduces mental tensions whether toward the hearer and the singers. Robins gives an opinion that the intonational tunes of a language may be associated in general, though not entirely, with particular contextual functions of speech and with various general semantic categories such as emphasis, excitement, surprise, and the like (Robins, 1989: 137).

Relating to the foregoing opinion, one can also say that Javanese songs which are sung wisely will arouse many psychological expressive sound-effects on the basis of musicality, which are the results of the duration of the sounds, the pitch, the stress, intonation the frequency of recurrence, and all the elements permitting quantitative and qualitative sensual distinctions.

### b. Amplitude

The quality of sound or loudness of song is the perceived amplitude of a sound (Wells, 2004: 75). This sense refers to differences in what is heard and caused, like everything else in speech, because sound refers to the attitude of the speaker. To support this statement, here Robin (*ibid*, 108) also illustrates that voice quality can be analyzed into two parts, namely, loudness of speech and the quietness of speech. Loudness refers to the degree of intensity of vocal sound. Amplitude is its physical component, used interchangeably with volume. It will influence feeling in listeners. Quiet and soft sounds will create happiness and calmness, and in vice-verse a loud sound will cause high tensions for the listeners. The following is a configuration the differences between the loudness and quietness of sound, illustrated as follows:

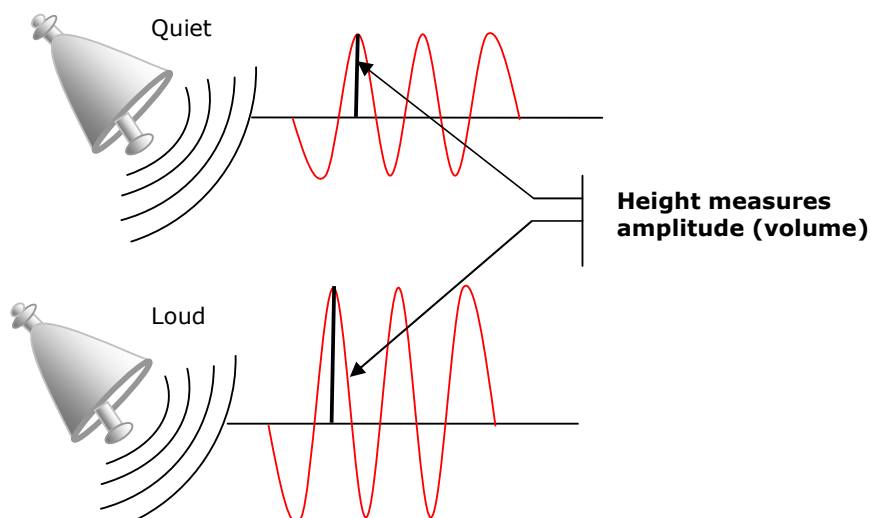


Figure 1: The amplitude (or loudness) of a sound wave is measured in decibels. Greater forces increase the height of the sound wave. (Wells, 2004: 75)

The greater loudness and force of articulation of a particular discourse or an utterance, the greater with the emotional involvement in what is being said, such as anger, angry or rudeness or other hard emotional expression. While, according to Wells, it is said that the force with which someone speaks may characterize personality (Wells, 2004: 76), vice versa, quietly spoken or slow utterances normally carry connotations of secrecy, confidentiality, intimacy, tenderness, and the like, so that, the mentioned expressions foregoing will contextually influence the total meaning of the utterances and their functions for the participants.

### c. Pitch

Another *suprasegmental* feature of sound is pitch, which is the rate at which the vocal cords may vibrate and is not fixed but can be deliberately varied by speaker. When someone listens to music or song he may be aware of the highs and lows of the sounds he hears. To make sure that the pitch sound is measurable that bearing distinctive sound, sense and meaning and feeling, here, the writer proves by using audio visible computer program that can be displayed as follows:

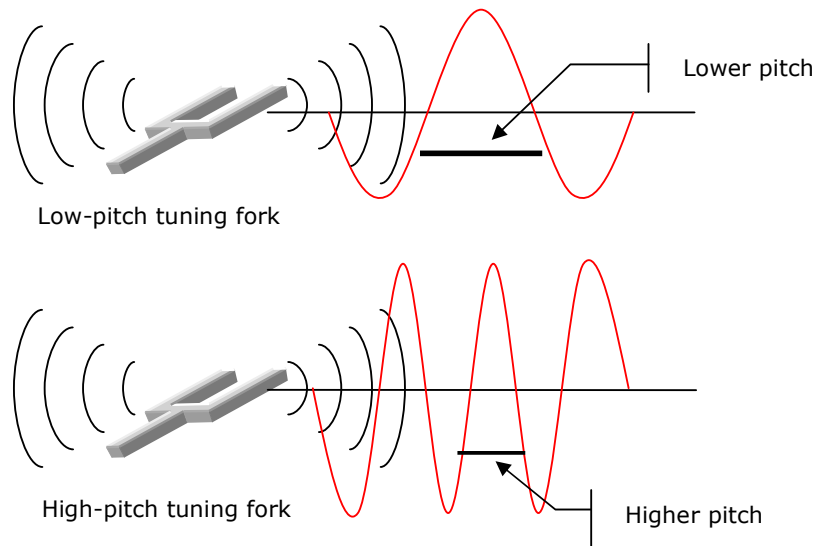


Figure 2: The frequency (or pitch) of a sound wave is measured in cycles per second or hertz. The more Hz the higher the pitch.

Human voices and animal sound have a key whether they are soprano, tenor, alto, baritone or bass sounds. The key is called pitch. It is the psychological perception of the highness or lowness of sound. While, the physical component of pitch is frequency, which defines the number of vibrations or cycles a sound wave makes per second measured in hertz or Hz (Wells, 2004: 52). Wells also says that pitch is the vocal component that most distinguishes children from adults and men from women. Until puberty, the sizes of the vocal tracts of most children are about the same. During the teen years the larynx grows, that their voices are different. Kuiper and Allan also say that the faster the vocal cords vibrate, the higher the pitch will be (Kuiper and Allan,

1996: 101). They also give two ways in how to increase or decrease the rate at which our vocal cords vibrate. The first is to vary the pressure of the air coming out of the lungs. The greater the pressure is the higher the pitch, and vice versa. Secondly, any change in the tension of the vocal cords will result in a change of pitch. An increase in the tension of the vocal cords will raise the pitch of the voice; here Wells says that when the human voice level goes up and down, the pitch change is normally called inflection, which it classified into two categories, namely: rising or upward and falling or downward inflections (Wells, 2004: 54).

Further, they also describe all speakers or singers (Javanese song singers) as having a pitch span, which ranges from the lowest note they can produce to the highest. They elaborately state the terms as the follows:

In normal speech production, speakers do not use of their entire pitch span, but only a middle portion. Movements out of this middle portion are often associated with particular emotional states or attitudes toward the topic of discussion. For example, if a speaker is happy, nervous, excited, or enthusiastic about the topic of discussion, than he or she will make more use of the upper portion of their pitch span, use the lower portion may occur when the speaker is sad, bored or unenthusiastic about the topic of discussion (Kuiper and Allan, 1996: 102).

From the foregoing data, it can be said that pitch will determine the situational speech, which also bears the emotional state whether it is included in the hard tension or soft tension, even it will influence the listener's attitude in which, consequently, it also brings about the varied impressionable senses for his or her audiences. In another words, the varieties of the differences of the foregoing *tones of tembang* will psychologically reconstruct new senses for the listeners that bear a pragmatically particular contextual function and conditions which are beneficial for the readers or listeners in appropriate with the Javanese song's characters. By applying and using Electro Audio Gram or the Adobe 1.5 program on a computer, the characters and the suprasegmental elements of the songs will be visible, as follows:

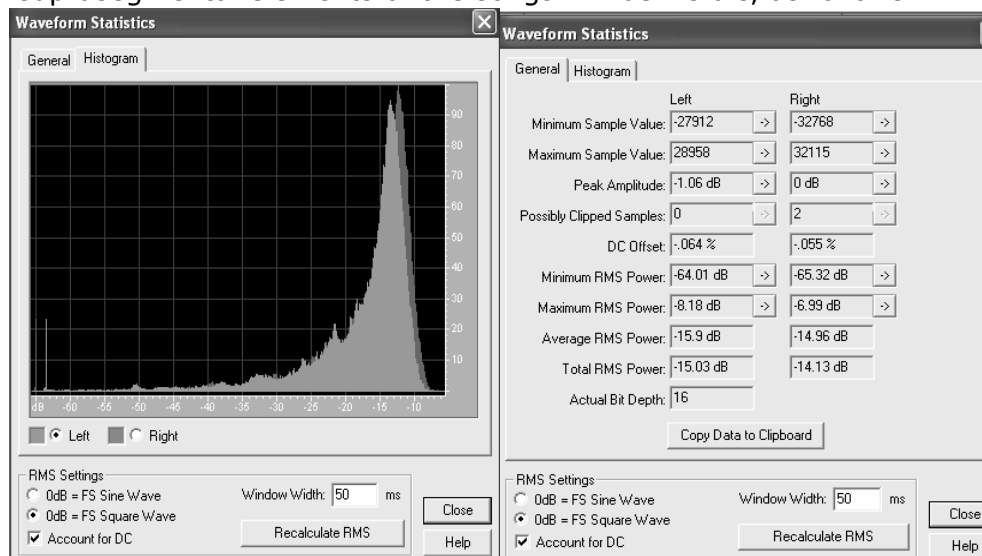


Figure 3: (Waveform statistic of *Sekar macapat dandangula gedhong kuning laras slendro patet songo*)

Based on the foregoing waveform statistic analysis may indicate that the duration processing of sounding of the T1 is in 103.21 seconds. The Left minimum sample Value is -23192, the right is -32768, the left maximum sample value is 28968, the right max is 32115 the left peak amplitude is -1.06 dB, and the right is 0 dB or decibels. The foregoing distinctions are because the stereo loudspeaker L and R are different that makes them sound dissimilar, as mentioned in the foregoing statistic and its histogram. The foregoing waveform measurements accurately determine and configure the real sounding of TI, (T= *Tembang*), T2, T3 as the same genre and its *cengkok* or its style of melody, since they are the same, so he only measures T1 as the model. It also visualizes the sound or the reciting of the *dandanggula gedong kuning laras slendro patet songo* above. By using the foregoing *Adobe Visual* application, the researcher obtains statistical measurements that explicate the pitch level or the width measures frequency, sound wave higher and lower pitch, the quietness and the loudness of the amplitudes of the song.

Although the contents of the message express a praying event and giving teaching or guidance, the *cengkok* or style of soundings uses a little briefness and strongness, therefore the pitch and amplitude levels are higher than the *cengkok* or style of sound which have sad moods or senses, such as in T14 and T15, and T13.

The next is T4 and T5, T6 are included *Pangkur* Genre. They use *Nyamat Mas cengkok, laras pelok, pathet enem*. Based on the name of *cengkok*, these Javanese songs reveal several great religious, wisdom, and enthusiastic feelings. These Javanese songs use the *Nyamat Mas* style of sounding, this melody genre is so fix for teaching and religious doctrine. The discourse or *cakepen* of this Javanese song therefore reveals and reflects the philosophical and transcendental values of Javanese song, since the previous *pujangga* or the author were willing to educate his children and the other listeners (see, *Mangkunegara*, 1975 in *Wedha-Tama*), that they should follow the Javanese wisdom values which were elaborated in the foregoing texts.

The waveform statistics which explicate the pitch level or the width measurement, the frequencies, sound waves, higher and lower pitch, the quietness and the loudness of the amplitudes of the songs. They may be completely seen and displayed in Appendix 3.

In T7, T8 are *Pucung Linduran Laras Slendro Patet sanga*. The foregoing genre and tonality degree will define the physical components of melody, such as pitch level, frequencies or the number of vibrations or cycles the sound waves have per second. Although the song has the same genre it may be different, if each of the foregoing Javanese songs has different *cengkok*. These genres have indicated a proper with the compositional text or in the local ethnopoetic perspective what is commonly called '*rapet bapuhe lagu lan cakepan*', meaning close to the relationship between melody or *cengkok* and its text.

To obtain the notes of the foregoing songs, the reader hopes that appendix 3 that will be presented at the end page of this dissertation. The foregoing data was found by the writer when recording

and hearing the Javanese singer and interviewing him. The writer also notes the sound characteristic according to the presented songs. He also prepares several recorded songs from the informant. It is quite difficult to determine the presented songs connected to the character. Therefore, the researcher shares with the informant. He also does cross-checking activity (triangulations process) with the other informant.

The foregoing characteristics indicates that Javanese song' own distinctive mental character in which will interfere with the processing of getting the intended meaning from the different *tembang*. Physiologically, the distinctive of the sound quality will influence the participant in obtaining the intended message of the foregoing *tembang*.

## Conclusion

The Javanese song poets obviously work hard to obtain the truth eloquent rhetoric of the form and the content of the Javanese songs. The effort may be considered as a serious refractive literary work in the great ethnopoetic form of Javanese songs. These are as the high and beautiful truth thought or philosophical features of the Javanese people manifested in the poetical soundings which can be observed through the segmental and supra segmental features. The supra segmental elements them selves are significant point, since they own great contribution in determining sensual and impressive meanings for the listeners

In short, it can be asserted that to be sure, literature (such as the Javanese songs) can be treated as a document in the eloquent thought of philosophy, since the literary of the Javanese poetic reflects a specific deeply ideas and beautiful truth and wisdom for way of life that manifested in form sounding arts. Therefore, the art of sounding may be considered as a philosophical manifestation that bearing a certain sound, sense, and meaning. Here, this occasion, Macleish asserts that poetry as a serious and important as a philosophy (science, knowledge, wisdom) and possesses the equivalence of the truth (Wallek, Warren, 1956: 35).

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## Petunjuk bagi Penulis

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1. Tulisan yang dimuat meliputi tulisan-tulisan ilmiah tentang bahasa dan sastra, baik yang ditulis dengan Bahasa Indonesia maupun Bahasa Inggris. Tulisan dapat berupa analisis, kajian pustaka, hasil penelitian dan resensi buku.
2. Tulisan belum pernah dimuat dalam media cetak lain.
3. Setiap tulisan harus disertai:
  - a. Judul.
  - b. Identitas penulis.
  - c. Abstrak (50-75 kata) dengan ketentuan: Tulisan yang ditulis dalam Bahasa Indonesia menggunakan abstrak Bahasa Inggris, sedangkan yang ditulis dalam Bahasa Inggris menggunakan abstrak dalam Bahasa Indonesia.
  - d. Kata-Kata-kata kunci (3-5 kata).
  - e. Pendahuluan yang berisi latar belakang dan tujuan atau ruang lingkup tulisan.
  - f. Isi atau pembahasan.
  - g. Simpulan atau penutup.
  - h. Daftar pustaka.
4. Tabel dan gambar diberi keterangan yang jelas di bagian atas.
5. Catatan Pustaka harus berkesesuaian dengan Daftar Pustaka.
6. Daftar Pustaka ditulis dengan urutan dan tanda pewatas sebagai berikut:

Nama pengarang. Tahun terbit. *Judul*. Kota terbit: Penerbit.

Misalnya:  
Utami, Ayu. 1999. *Saman*. Jakarta: Kelompok Populer Gramedia.
7. Naskah diketik dengan program Microsoft Word, huruf Times New Roman dengan font ukuran 12, spasi 2.
8. Ukuran kertas A4.
9. Panjang naskah 8-15 halaman (sudah termasuk Daftar Pustaka).
10. Penulis harus menyertakan disket naskah disamping *print out* naskah atau dikirimkan lewat email: *prosodi@telkom.net*

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